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THE HAL LEONARD

REAL JAZZ BOOK

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	John L. Golden	373 You're Blase
	282 Poor Butterfly	

Oscar Hammerstein II

- 45 Bill
 126 The Folks Who Live on the Hill
 220 Make Believe
 258 The Next Time It Happens
 316 Softly as in a Morning Sunrise
 368 Why Was I Born?

Herbie Hancock

- 69 Cantelope Island
 77 Chameleon
 106 Dolphin Dance
 228 Maiden Voyage
 266 One Finger Snap
 342 Tell Me a Bedtime Story
 359 Watermelon Man

W.C. Handy

- 35 Aunt Hagar's Blues
 297 St. Louis Blues

William Hanna

- 123 (Meet) The Flintstones

E.Y. Harburg

- 31 April in Paris
 108 Down with Love
 148 Here's to Your Illusions
 150 How Are Things in Glocca Morra
 174 I'm Yours
 199 Last Night When We Were Young
 294 Right as the Rain
 364 What Is There to Say

Bennie Harris

- 89 Crazyology

Eddie Harris

- 129 Freedom Jazz Dance

Lorenz Hart

- 54 The Blue Room
 91 Dancing on the Ceiling
 136 Glad to Be Unhappy
 144 Happy Hunting Horn
 168 I Wish I Were in Love Again
 183 Isn't It Romantic?
 185 It's Easy to Remember
 206 Lover
 249 Mountain Greenery
 248 My Heart Stood Still
 262 Nobody's Heart
 306 A Ship Without a Sail
 378 You Are Too Beautiful
 382 You Took Advantage of Me
 376 You're Nearer

Coleman Hawkins

- 163 I Mean You
 292 Riff tide

Neal Hefti

- 136 Girl Talk
 210 Lonely Girl

Ray Henderson

- 174 I'm a Dreamer Aren't We All

Herb Hendler

- 150 Hot Toddy

Joel Herron

- 171 I'm a Fool to Want You

Edward Heyman

- 52 Blame It on My Youth
 53 Blue Star
 204 Love Letters
 252 My Silent Love
 271 Out of Nowhere
 377 You're Mine You

Irene Higginbotham

- 139 Good Morning Heartache

Bob Hilliard

- 27 Alice in Wonderland
 178 In the Wee Small Hours of the Morning

Billie Holiday

- 197 Lady Sings the Blues

Frederick K. Hollander

- 381 You Leave Me Breathless

Patrice Holloway

- 380 You've Made Me So Very Happy

Brenda Holloway

- 380 You've Made Me So Very Happy

Larry Holofcener

- 239 Mr. Wonderful
 353 Too Close for Comfort

Andre Hornez

- 78 C'est Si Bon (It's So Good)

Freddie Hubbard

- 66 Byrd Like
 179 The Intrepid Fox
 217 Little Sunflower
 287 Red Clay

Raymond Hubbell

- 282 Poor Butterfly

Alberta Hunter

- 105 Down Hearted Blues

Paul Jackson

- 77 Chameleon

Al Jarreau

- 62 Breakin' Away
 230 Mornin'

Will Jason

- 273 Penthouse Serenade

Gordon Jenkins

- 53 Blue Prelude
 137 Good-Bye
 285 P.S. I Love You
 348 This Is All I Ask (Beautiful Girls Walk a Little Slower)

Antonio Carlos Jobim

- 22 Agua De Beber (Water to Drink)
 20 Aguas De Marco (Waters of March)
 30 Antigua
 103 Dindi
 170 If You Never Come to Me (Inutil paisagem)
 207 Ligia
 204 Look to the Sky
 264 O Morro Nao Tem Vez (Favela) (Somewhere in the Hills)
 266 Once I Loved (Amor Em Paz) (Love in Peace)
 326 Someone to Light Up My Life (Se Todos Fossem Iguais a Voce)
 356 Triste
 360 Wave

Dominic John

- 45 A Blossom Fell

James P. Johnson

- 74 Carolina Shout

J.J. Johnson

- 211 Lament

Louie Johnson

- 302 Serengeti Walk (Slippin' in the Back Door)

Arthur Johnston

- 81 Cocktails for Two
 194 Just One More Chance
 236 Mandy Make Up Your Mind
 251 My Old Flame

Thad Jones

- 63 Bluish Grey
 81 A Child Is Born

Alan Rankin Jones

- 113 Easy Street

Isham Jones

- 269 The One I Love (Belongs to Somebody Else)

Irving Kahal

- 245** (There Ought to Be A)
Moonlight Saving Time
379 You Brought a New Kind of Love
to Me

Norman "Tiny" Kahn

- 67** Can't Take You Nowhere

Gus Kahn

- 99** Dream a Little Dream of Me
206 Love Me or Leave Me
220 Makin' Whoopee!
247 My Baby Just Cares for Me
269 The One I Love
(Belongs to Somebody Else)

Bert Kalmar

- 349** Three Little Words

Bronislau Kaper

- 180** Invitation
268 On Green Dolphin Street

Buddy Kaye

- 172** I'll Close My Eyes

Nick Kenny

- 111** Drop Me Off in Harlem

Walter Kent

- 369** (There'll Be Bluebirds Over)
The White Cliffs of Dover

Jerome Kern

- 45** Bill
126 The Folks Who Live on the Hill
176 In Love in Vain
220 Make Believe
289 Remind Me
351 Till the Clouds Roll By
368 Why Was I Born?
378 You Couldn't Be Cuter

Wayne King

- 40** Beautiful Love

Ted Koehler

- 33** As Long as I Live
44 Between the Devil and the Deep
Blue Sea
97 Don't Worry 'Bout Me
161 I Gotta Right to Sing the Blues
190 I've Got the World on a String
367 When the Sun Comes Out

Eli Konikoff

- 130** Freetime

Manny Kurtz

- 176** In a Sentimental Mood

Frankie Laine

- 161** We'll Be Together Again

Burton Lane

- 83** Come Back to Me
150 How Are Things in Glocca Morra
158 I Hear Music
198 The Lady's in Love with You
158 Too Late Now

Jacques Larue

- 164** Nuages

Frank LaVere

- 184** Pretend

Jack Lawrence

- 366** What Will I Tell My Heart

Leatherbarrow

- 195** Just the Way We Planned It

Peggy Lee

- 143** Happy with the Blues
175 I'm Gonna Go Fishin'

Gene Lees

- 326** Someone to Light Up My Life
(Se Todos Fossem Iguais a Voce)

Jerry Leiber

- 265** On Broadway

John Lennon

- 262** Norwegian Wood
(This Bird Has Flown)

Michael Leonard

- 172** I'm All Smiles

Alan Jay Lerner

- 83** Come Back to Me
358 Too Late Now

Edgar Leslie

- 244** Moon Over Miami

Oscar Levant

- 52** Blame It on My Youth

John Lewis

- 364** Two Degrees East,
Three Degrees West

Abbey Lincoln

- 274** People in Me
331 Story of My Father
368 Wholey Earth
257 You Gotta Pay the Band

Jay Livingston

- 210** Lonely Girl
222 Mona Lisa
237 Mr. Lucky
255 Never Let Me Go
352 To Each His Own

John Jacob Loeb

- 302** Seems Like Old Times

Frank Loesser

- 158** I Hear Music
198 The Lady's in Love with You
199 Let's Get Lost
243 More I Cannot Wish You
198 The Lady's in Love with You

Carmen Lombardo

- 302** Seems Like Old Times

Joe Lovano

- 90** The Dawn of Time
154 Hypnosis
177 In the Land of Ephesus
190 Josie and Rosie
202 Lines and Spaces

Ballard MacDonald

- 318** Somebody Loves Me

Enric Madriguera

- 17** Adios

Herb Magidson

- 229** (I'm Afraid) The Masquerade Is Over
319 Something I Dreamed Last Night

Matt Malneck

- 325** Stairway to the Stars

Henry Mancini

- 226** Days of Wine and Roses
241 Moon River
237 Mr. Lucky

Johnny Mandel

- 305** The Shadow of Your Smile
322 Song from M*A*S*H
(Suicide Is Painless)
359 Unless It's You

Chuck Mangione

- 124** Feels So Good

Barry Mann

- 265** On Broadway

David Mann

- 178** In the Wee Small Hours of the
Morning

Bob Marley
200 Lively Up Yourself

Herbert Martin
172 I'm All Smiles

Bruno Martino
119 Estate

Harvey Mason
77 Chameleon
302 Serengeti Walk
(Slippin' in the Back Door)

Bennie Maupin
77 Chameleon

Percy Mayfield
279 Please Send Me Someone to Love

Paul McCartney
262 Norwegian Wood
(This Bird Has Flown)

Joe McCoy
369 Why Don't You Do Right
(Get Me Some Money, Too!)

Loonis McGlohon
51 Blackberry Winter

Jimmy McHugh
155 I Can't Believe That You're in
Love with Me
199 Let's Get Lost
205 A Lovely Way to Spend an Evening

Teddy McRae
58 Broadway

Walter Melrose
89 Copenhagen
94 Doctor Jazz

Nilo Mendez
141 Green Eyes (Aquellos Ojos Verdes)

Johnny Mercer
226 Days of Wine and Roses
146 Here's to My Lady
164 I Remember You
165 I Thought About You
177 In the Cool, Cool, Cool of the
Evening
234 Laura
241 Moon River
267 One for My Baby
(And One More for the Road)
285 P.S. I Love You
338 Tangerine
345 That Old Black Magic

Don Meyer
127 For Heaven's Sake

George Meyer
236 Mandy Make Up Your Mind

Joseph Meyer
217 Love Lies

Bub Miley
47 Black and Tan Fantasy
110 East St. Louis Toodle-oo

Marcus Miller
132 Full House
223 Maputo

Irving Mills
73 Caravan
160 I Let a Song Go out of My Heart
176 In a Sentimental Mood
181 It Don't Mean a Thing
(If It Ain't Got That Swing)
240 The Mooch
225 Mood Indigo
282 Prelude to a Kiss
294 Ring Dem Bells
295 Riverboat Shuffle
296 Rockin' in Rhythm
324 Sophisticated Lady

Thelonious Monk
116 Epistrophy
163 I Mean You
178 In Walked Bud
265 Off Minor

John L. "Wes" Montgomery
124 Four on Six
363 West Coast Blues

Frank Morgan
58 Blues for Rosalinda
362 We Three Blues

Ferdinand "Jelly Roll" Morton
86 The Crave
238 Mr. Jelly-Lord
256 New Orleans Blues

Nelson Mota
213 Like a Lover (O Cantador)

Gerry Mulligan
36 Bark for Barksdale
298 Rocker (Rock Salt)
322 Song for Strayhorn

Oliver Nelson
116 Emancipation Blues
330 Stolen Moments

Portia Nelson
134 Gettin' Over the Blues
336 Sunday in New York

Henry Nemo
160 I Let a Song Go out of My Heart

Sammy Nestico
128 Freckle Face

Anthony Newley
281 Pure Imagination

Herbert Nichols
197 Lady Sings the Blues

James Noble
47 Blue Flame

Ray Noble
205 Love Is the Sweetest Thing
357 The Very Thought of You

Pierre Norman
379 You Brought a New Kind of Love
to Me

Joseph "King" Oliver
104 Dippermouth Blues
94 Doctor Jazz

Sy Oliver
112 Easy Does It

Jack Palmer
187 I've Found a New Baby
(I Found a New Baby)

Eddie Palmieri
290 Resemblance

Rique Pantoja
366 What Do You See

Mitchell Parish
295 Riverboat Shuffle
324 Sophisticated Lady
325 Stairway to the Stars
328 Star Dust

Charlie Parker
30 Anthropology
54 Blues for Alice
300 Segment
358 Visa

Dorothy Parker
168 I Wishd on the Moon

Cliff Parman
284 Pretend

Geoffrey Parsons
169 If You Go

John Patitucci

- 37 Baja Bajo
- 80 Change of Season
- 142 Growing
- 300 Searching, Finding

Art Pepper

- 221 Make a List (Make a Wish)
- 226 Mr. Big Falls His J.G. Hand
- 332 Straight Life
- 336 Surf Ride

G. Pingarilno

- 120 The Face I Love

Cole Porter

- 34 At Long Last Love
- 109 Dream Dancing
- 118 Ev'rything I Love
- 156 I Am in Love
- 248 Most Gentlemen Don't Like Love
- 291 Ridin' High
- 313 So in Love

Neville Potter

- 123 500 Miles High
- 374 You're Everything

Miguel Prado

- 350 Time Was

Ralph Rainger

- 107 Easy Living
- 168 I Wished on the Moon
- 165 If I Should Lose You
- 195 June in January
- 278 Please
- 344 Thanks for the Memory

David Raksin

- 234 Laura

Milton Raskin

- 272 Passion Flower

Don Raye

- 380 You Don't Know What Love Is

Andy Razaf

- 46 (What Did I Do to Be So)
Black and Blue
- 196 Keepin' out of Mischief Now

John Redmond

- 160 I Let a Song Go out of My Heart

Jimmy Reed

- 148 Honest I Do

Billy Reid

- 172 I'll Close My Eyes

Django Reinhardt

- 100 Dimunushing
- 234 Manoir De Mes Reves
(Django's Castle)

264 Nuages

- 338 Swing41
- 356 Ultrafox

Emelia Renaud

- 318 Somebody Loves Me

Harry Richman

- 245 (There Ought to Be A)
Moonlight Savings Time

Lee Ritenour

- 65 Bullet Train
- 68 Captain Fingers
- 92 Cross My Heart
- 102 Dolphin Dreams
- 182 Is It You?

Leo Robin

- 107 Easy Living
- 165 If I Should Lose You
- 176 In Love in Vain
- 195 June in January
- 203 Love Is Just Around the Corner
- 252 My Ideal
- 278 Please
- 344 Thanks for the Memory

Williard Robinson

- 101 Don't Smoke in Bed

William "Smokey" Robinson

- 250 My Girl

Richard Rodgers

- 54 The Blue Room
- 91 Dancing on the Ceiling
- 136 Glad to Be Unhappy
- 144 Happy Hunting Horn
- 168 I Wish I Were in Love Again
- 183 Isn't It Romantic?
- 185 It's Easy to Remember
- 206 Lover
- 249 Mountain Greenery
- 248 My Heart Stood Still
- 258 The Next Time It Happens
- 262 Nobody's Heart
- 306 A Ship Without a Sail
- 312 Slaughter on Tenth Avenue
- 378 You Are Too Beautiful
- 382 You Took Advantage of Me
- 376 You're Nearer

Sigmund Romberg

- 316 Softly as in a Morning Sunrise

William Rose

- 372 Without a Song

Harry Ruby

- 349 Three Little Words

Pablo Beltran Ruiz

- 335 Sway (Quien Sera)

Bob Russell

- 158 I Didn't Know About You

Leon Russell

- 350 This Masquerade

S.K. Russell

- 61 Brazil
- 350 Time Was

Joe Sample

- 34 Ashes to Ashes
- 59 Born to Be Bad

David Sanborn

- 132 Full House
- 147 Hideaway
- 186 It's You

Arturo Sandoval

- 162 I Left This Space for You

Victor Schertzinger

- 164 I Remember You
- 338 Tangerine

Lalo Schifrin

- 219 Mission: Impossible Theme

Tom Schuman

- 130 Freetime

Wilbur Schwandt

- 99 Dream a Little Dream of Me

Arthur Schwartz

- 28 Alone Too Long

John Scofield

- 315 So You Say
- 330 Still Warm

Jerry Seelen

- 78 C'est Si Bon (It's So Good)

Jack Segal

- 162 I Keep Going Back to Joe's
- 365 When Sunny Gets Blue

Artie Shaw

- 311 So Easy

George Shearing

- 84 Conception
- 246 Lullaby of Birdland

Bruce Sievier

- 373 You're Blase

Carl Sigman

- 217 Love Lies

Frank Signorelli

325 Stairway to the Stars

Horace Silver

122 Filthy McNasty

222 Me and My Baby

272 Peace

333 Strollin'

Lewis C. Simpkins

259 Night Train

Frank Sinatra

171 I'm a Fool to Want You

Sunny Skylar

41 Besame Mucho (Kiss Me Much)

Chris Smith

71 Cake Walking Babies from Home

Johnny Smith

357 Walk Don't Run

Anna Sosenko

91 Darling, Je Vous Aime Beaucoup

Charles Spivak

327 Stardreams

Mike Stern

18 After All

40 Before You Go

82 Chromozone

216 Little Shoes

270 Original Rays

Mike Stoller

265 On Broadway

Billy Strayhorn

90 The Creole Love Call

272 Passion Flower

Jule Styne

142 Guess I'll Hang My Tears out to Dry

186 It's You or No One

Dana Suesse

252 My Silent Love

Steve Swallow

120 Falling Grace

Eric Tagg

92 Cross My Heart

182 Is It You?

Jean "Toots" Thielemans

55 Blues on Time

Claude Thornhill

64 Buster's Last Stand

Bobby Timmons

96 Dat Dere

Pete Tinturin

366 What Will I Tell My Heart

Juan Tizol

73 Caravan

Bobby Troup

136 Girl Talk

Henry Troy

71 Cake Walking Babies from Home

Roy Turk

236 Mandy Make Up Your Mind

Thomas Turrentine

194 June Bug

McCoy Tyner

24 Aisha

126 Fly with the Wind

270 Passion Dance

301 Senor Carlos

Adolfo Utrera

141 Green Eyes (Aquellos Ojos Verdes)

Marcos Valle

120 The Face I Love

Paulo Valle

120 The Face I Love

Egbert Van Alstyne

40 Beautiful Love

Jimmy Van Heusen

66 Call Me Irresponsible

165 I Thought About You

184 It Could Happen to You

244 Moonlight Becomes You

334 Suddenly It's Spring

Consuelo Velazquez

41 Besame Mucho (Kiss Me Much)

Dick Voynow

295 Riverboat Shuffle

Fats Waller

46 (What Did I Do to Be So)
Black and Blue

191 Jitterbug Waltz

196 Keepin' out of Mischief Now

George Wallington

135 Godchild

215 Lemon Drop

Ned Washington

153 A Hundred Years from Today

254 The Nearness of You

268 On Green Dolphin Street

327 Stella by Starlight

Oscar Washington

259 Night Train

Ernie Watts

29 And I Think About It All the Time

65 Bullet Train

85 Continental Blues

195 Just the Way We Planned It

268 On the Border

366 What Do You See

Paul Francis Webster

48 Black Coffee

157 I Got It Bad and That Ain't Good

180 Invitation

305 The Shadow of Your Smile

Cynthia Weil

265 On Broadway

Kurt Weill

242 Mack the Knife

George David Weiss

246 Lullaby of Birdland

239 Mr. Wonderful

353 Too Close for Comfort

Carel Werver

76 Cast Your Fate to the Wind

Ronald White

250 My Girl

Richard A. Whiting

252 My Ideal

Alec Wilder

51 Blackberry Winter

Ernest B. Wilkins

331 Stereophonic

Buster Williams

24 Air Dancing

79 Christina

93 Deceptacon

352 Toku-DO

Clarence Williams

71 Cake Walking Babies from Home

Paul Williams

286 The Rainbow Connection

Spencer Williams

187 I've Found a New Baby
(I Found a New Baby)

Frank E. Wilson

380 You've Made Me ~~So~~ Very Happy

P.G. Wodehouse

45 Bill
351 Till the Clouds Roll By

Jack Wolf

171 I'm a Fool to Want You

Henri Woode

58 Broadway

Eddie Woods

17 Adios

Allie Wrubel

229 (I'm Afraid) The Masquerade Is Over r

Jack Yellen

23 Ain't She Sweet
32 Are You Havin' Any Fun?
319 Something I Dreamed Last Night

Vincent Youmans

372 Without a Song

Jimmy Young

112 Easy Does It

Joe Young

153 A Hundred Years from Today

Victor Young

40 Beautiful Love
53 Blue Star
153 A Hundred Years from Today
204 Love Letters
327 Stella by Starlight

Josef Zawinul

50 Black Market
72 Cannonball
228
288 A Remark You Made

Anne Zindars

152 How My Heart Sings

Earl Zindars

152 How My Heart Sings

ADIOS

17

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English Words by EDDIE WOODS
Spanish Translation and Music by ENRIC MADRIGUERA

Moderate Latin

Gm7 C7 F Gm7 C7 C+ F6

A - dios, In leav - ing you, it grieves me to say A -
A - dios, Me voy lin - da mo - re - ma le - jos de

Gm7 C7 F Gm7 C7 C+ F6

dios. I'll be so lone - ly, for you on - ly I
ti El - al - ma he - chá una pe - na por qué al par -

C7 F Db7 C7 Gm7 C7 F

sigh and cry my A - dios, A - dios to you.
lir te - mo que tú ol - vi - des nues - tro amor

Gm7 C7 F Gm7 C7 3 F

And in this heart,
Her - mo - sa flor

Gm7 C7 C+ Dm D+ Gm7 C6 C7 F

is mem' - ry of what used to be dear for you and me set a - part.
mi al - ma cau - ti - vas - te con la fra - gan - cia de to can - dor

Bm7b5 E7 Am Dm F Bm7b5 E7 Dm6

Moon watch - ing and wait - ing a bove,
Tu e - res to - da mi i - lu - sión

E7 Am A7 D7 G9 Gm7

Soon it will be bless - ing our love.
Tu e - res mi dul - ce can - ción.

C7 Gm7 C7 F Gm7 C7 C+ F6

A - dios for hap - py end - ings I'll re - turn, dear to
A - dios me voy lin - da mo - re - na me voy de a -

Gm7 D7 Gm C6 C7 1 F Gm7 C7

you With a love true, no more to bid you A - dios.
qui A llo - rar mi tris - te - za le - jos de ti.

2

Gm7 C7 F Gm7 C7 Gm7 C7 F

A - dios A - dios
A - dios A - dios

AFTER ALL

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By MIKE STERN

Moderately slow

N.C.

§ F#m7 E C#m7 D F#m7 E/G# E C#m7 C#7#5 CM7#5 A/B BbM7#5 E/A E/G# G13

D

Bm7

CM9#11

A7

D

Bm7

CM9#11

A7

Double Time

D

DM7

D7

D6

D+

D

D(b5)

Gm7

F

Am7

Gm7

F

Am7/E

C

F

Gm7

F

Am7

Gm7

F

Am7

Gm7

F

Am7

Dm7

F#m7

E

G#m7

F#m7

E

E/G#

G13

Bb/C

Gm7/C

F/C

Am7/C

Gm7/C

F/C

Am7/C

C

F/C

Gm7/C

F/C

Am7/C

Gm7/C

F/C

Am7/C

Gm7/C

F

Am7/E

Dm7

F#m7

E

G#m7

F#m7

To Coda ⊕

Fm7

Tempo I

Bbm7

Ab6

Gm7#5

Ab/Gb

Db/F

Gb/E

G/A

D.S. al Coda

CODA

⊕

F#m7

E

E/G#

F#m7

E

E/G#

G13

C11

Db

Ab

Bbm7

Ab

Eb

Ab

Db Ab Bbm7 Db Ab Bbm7 Ab Fm7

Eb Eb/C# Cm7 B13 Bbm7/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab/Eb Db/Eb Ab/Eb Bbm7/Eb

Db/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab C/Ab G Bm7 Am7 Abm11

Tempo I

C#m7 B Gb/Bb F#m/A E/G# Em/G C13sus F Dm7 EbM9 C11 F Dm7 EbM9 C11

Repeat and Fade

AFFIRMATION

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By JOSE FELICIANO

Moderate Funk/Rock

Em9 Bm7

Em9 Bm7

To Coda ⊕

Am7 D7 GM9

E9 A9sus

GM9 C9 F#m7 F9

Em9 Eb9 DM9 Bbm7

A9sus D.S. al Coda

CODA

Bm7

Repeat and Fade

ÁGUAS DE MARÇO

(Waters of March)

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Words and Music by
ANTONIO CARLOS JOBIM

Moderately

C/B $\flat$ Am6 Fm6/A $\flat$

A stick, a stone, it's the end of the road. — It's the rest of a stump, — it's a lit-tle a-lone. —

C6/G Gm7 C7 Am6/F $\sharp$

— It's a sli-ver of glass, — it is life, — it's the sun — it is night, — it is death, —

Fm $\sharp$ 7 C6add9/G C7/G D7/F $\sharp$

— it's a trap, — it's a gun. — The oak when it blooms, — a fox in the brush, — the knot in the wood, —

Fm6 C6add9/G Gm7 C7 D7/F $\sharp$

— the song of a thrush, — the wood of the wind, — a cliff, a fall, — a scratch, a lump, —

Fm $\sharp$ 7 Fm6 C6add9/G C7/G C7

— it is noth-ing at all. — It's the wind blow-ing free, — it's the end — of the slope, —

Am6/F $\sharp$ Fm6 C6add9/G C7/G

— it's a beam, it's a void, — it's a hunch, — it's a hope, — and the riv-er bank talks of the Wa-ters of March. —

Am6/F $\sharp$ Fm6 C6add9/G C/B $\flat$

— It's the end of the strain, — it's the joy — in your heart. — The foot, the ground, the flesh and the bone, —

Am6 Fm6/A $\flat$ C6add9/G C/B $\flat$

— the beat of the road, — a sling-shot stone, — a fish, a flash, — a sil-ver-y glow. —

D7/F $\sharp$ Fm6 C6add9/G C/B $\flat$

— a fight, — a bet, — the range of a bow, — the bed of the well, — the end — of the line, —

Am6 Fm6/A $\flat$ C6add9/G C/B $\flat$

— the dis-may — in the face, — it's a loss, it's a find. — A spear, a spike, a point, a

Am6 Fm6/A $\flat$ CM7/G Gm9/C

nail, a drip, a drop, the end of the tale, — a truck-load of bricks in the soft — morn-ing light, —

D13/F $\sharp$ B $\flat$ 13/F CM7/G C/B $\flat$

— the shot of a gun — in the dead — of the night. — A mile, — a must, — a thrust, — a bump, —

Am6 Fm6/Ab C6add9/G Gm7 C9

— it's a girl, it's a rhyme, — it's a cold, — it's the mumps. — The plan of the house, — the bod - y in bed, —

D/C Fm/C C6/G Gm7/C C7

— and the car that got stuck, — it's the mud, — it's the mud. — A float, a drift, a flight, a wing,

D7/C Fm6add9/C CM7 C7/G

a hawk, — a quail, the prom - ise of spring, — and the riv - er - bank talks of the Wa - ters Of March. —

Am6/F# Fm#7 Fm6 C6 F#7/E Eb/D#b C/Bb

— It's the prom - ise of life, — it's the joy — in your heart. —

Am6 Fm6/Ab CM7/G Gb7b5 FM7 Fm6 C6 C/Bb Am6 Fm6/Ab

CM7/G C/Bb Am6 Fm6/Ab

A snake, — a stick, it is John, it is Joe, — it's a thorn in your hand, — and a cut — on your toe. —

C6add9/G C/Bb Am6 Fm6/Ab C6add9/G

— A point, a grain, a bee, a bite, — a blink, — a buz - zard, a sud - den stroke of night. A pin, a

C/Bb Am6 Fm6/Ab CM7/G

nee - dle, a sting, a pain, a snail, a rid - dle, a wasp, — a stain, — a pass in the moun -

Cm7 D/C Fm6/C C

- tains, a horse and a mule, — in the dis - tance the shelves — rode three shad - ows of blue, — and the riv - er - bank

Cm7 D/C Db/C C/G C

talks of the Wa - ters Of March. — It's the prom - ise of life, — in your heart, — in your heart. — A stick, a

C/Bb Am6 Fm6/Ab C6add9/G

stone, the end of the load, — the rest of a stump, — a lone - some road, — a sli - ver of glass, —

Gm7 C7 D13/C Fm6 G#dim/C CM7/G

— a life, the sun, — a night, a death, — the end of the run, — and the riv - er - bank

Gm7 C7 D13/C Fm6 C6add9

talks of the Wa - ters Of March. — It's the end of all strain, — it's the joy in your heart.

AFTER THE RAIN

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By JOHN COLTRANE

Slowly-Rubato

B $\flat$ /A $\flat$ G/A $\flat$ A $\flat$ M7 D $\flat$ M7/A $\flat$ D $\flat$ dim/A $\flat$ A $\flat$ M7 D $\flat$ M7/A $\flat$ D $\flat$ dim/A $\flat$

A $\flat$ M7 G/A $\flat$ D $\flat$ m(#7) D $\flat$ m6/E $\flat$ A $\flat$ M7 E $\flat$ 7/A $\flat$ A $\flat$ M7 E $\flat$ 7/A $\flat$

A $\flat$ M7 E $\flat$ 7/A $\flat$ A $\flat$ M7 E $\flat$ 7/A $\flat$ A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

ÁGUA DE BEBER
 (Water to Drink)

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Original Words by VINICIUS DE MORAES
 English Words by NORMAN GIMBEL
 Music by ANTONIO CARLOS JOBIM

Moderately

C $\sharp$ /F $\sharp$ G $\sharp$ m7 $\flat$ 5 Em7 Bm7

Your love is rain, my on heart dis the flow de er.

Em7 Em11 A13 DM7

I need your love or I will die.

The rain can fall up on the sea.

D6/9 C $\sharp$ 9 C9 $\sharp$ 11 Bm7 B $\flat$ 13 D6/A D7 $\sharp$ 9

My ver y can life is in your pow er.

The rain can fall up on the flow er.

C $\sharp$ 7 $\sharp$ 9 C $\sharp$ 7 $\flat$ 9 F $\sharp$ 7sus Bm7

Will I with er and to fade or bloom to the sky?

Since the rain has to fall let it fall on me.

B7 N.C. E7 Em6 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.

Ág - ua De Be - ber, Ág - ua De Be - ber ca - ma - rá.

B7 N.C. E7 Em6 1 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.

Ág - ua De Be - ber Ág - ua De Be - ber

2 Bm7

The rain can fall ca - ma - rá.

AFTERMATH (PART II)

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Written by KEVIN EUBANKS

Moderately

4

♩ Eb7#9 Ab7#5 Db7#9 C9#11

C#m/E# C#m/E B9/D# B/D# Bm/D C#7#9(b13) Asus

GM7#11 C#7#9(b13) C9/Bb GM7#11 EbM7b5 DM7b5

CM7b5 N.C. 4 Eb7#9 Ab7#5 Db7#9 To Coda 1 F#m7

N.C. 4 2 F#m7 D.S. al Coda CODA GM7#11

AIN'T SHE SWEET

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and WARNER BROS. INC.

Words by JACK YELLEN
Music by MILTON AGER

Moderato

Eb A9 Bb7 Eb A9 Bb7 Eb G7

Ain't She Sweet? See her com - ing down the street! Now I ask you ver - y
Ain't she nice? Look her o - ver once or twice. Now I ask you ver - y

C7 F7 Bb7 1 Eb Bb7 2 Eb7 Ab7 Eb

con - fi - den - tial - ly, Ain't She Sweet?
con - fi - den - tial - ly, ain't she nice? Just cast an eye _____ in her di - rec - tion _____

Eb7 Ab7 Eb Fm7 Bb7 Eb A9 Bb7

Oh, me! Oh, my! _____ Ain't that per - fec - tion. _____ I re - peat, don't you

Eb A9 Bb7 Eb G7 C7 F7 Bb7 Eb Ab7 Eb

think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly, Ain't She Sweet? _____

By BUSTER WILLIAMS

Moderately

Bbm9 Abm9 Bbm9 Abm9 Bbm9 Abm9 Bbm9
 1 Abm9 4 Bbm9 Abm9 Bbm9 Abm9 F7#5(#9) 2 Abm9 4 Bbm9
 Abm9 Bbm9 Abm9 Am9 Bbm9 Bm9 Am9 Bm6/9 Am9
 Bm9 Am9 Bm9 Am9 3 Bm9 Am9 Bm9
 Am9 Bm9 Abm9 Bbm9 Abm9 Db7#5(b9) GbM7 Ebm11 DbM7 4
 Gb6 Ab7susb9 Fine Bbm9 Abm9 Bbm9 Abm9 D.C. al Fine

AISHA

By McCOY TYNER

Slowly

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Words and Music by WALTER BECKER
and DONALD FAGEN

Moderately

CM7 Bb/C CM7 FM7 Cm11 DbM7

1. Up-on the hill — peo — ple nev-er stare, — they just don't care.
2., 3. (See additional lyrics)

Eb9 F7 AbM7 Bb/Ab Ab G7 E7

Chin — ese mu — sic un-der ban — yan — trees — here at the dude ranch a — bove the

A7 Cm7 DbM7 GbM7 Fm7 D7b5 DbM7b5 To Coda II ⊕ ⊕

sea. A — ja, when all my time danc-in' is through I run to you. —

1 CM9 2 Gm7 Fm7 Bb Ab Bb Ab Bb Ab Bb Ab

Play 8 times

Bb Ab Gb Ab Gb Dm7 Ab DbM7 Play 3 times

To Coda I ⊕

Fm7 G Ab Bb Ab Dm7 Gb GbM7 Ab Bb Ab Bb Ab

Play 3 times D.S. al Coda I

CODA I ⊕

Gb GbM7 Ab EM7 Cm11 Play 7 times Bm7 Cm7 FM7

Instrumental

N.C. Dm7 C13 DbM7 GbM7 Bm7 Cm11 Play 8 times Bm7 Cm7

FM7 N.C. Dm7 C13 D.C. al Coda II ⊕ ⊕ Dbm7 Cm7 CODA II ⊕ ⊕ Cm11 Repeat and Fade

Additional Lyrics

2. Upon the hill they've got time to burn.
There's no return
Double Helix in the sky tonight.
Throw out the hardware
Let's do it right.
3. Upon the hill they think I'm okay.
Okay so they say.
Chinese music always sets me free.
Angular banjos sound good to me.

ALABAMA

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By JOHN COLTRANE

Slowly, Pensively (Rubato)

Cm Cm9 Cm7/G Cm/D AbM7 Gm7 Cm AbM7 Gm7 Cm

ALFIE

Theme from the Paramount Picture ALFIE

Copyright © 1966 (Renewed 1994) by Famous Music Corporation

Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

What's it all a-bout, Al - fie? Is it just for the mo - ment we live? What's it
all a - bout when you sort it out, Al - fie? Are we meant to take more than we give, or
are we meant to be kind? And if on - ly fools are kind, Al - fie, than I
guess it is wise to be cruel. And if life be - longs on - ly to the strong, Al - fie, what
will you lend on an old gold - en rule? As sure as I be - lieve there's a heav - en a -
bove, Al - fie, I know there's some - thing much more, some - thing e - ven non - be - liev - ers

G13 G7#5 CM9 Am7 Dm7 Fm6/G F#m7b5 F9

can be - lieve in. I be-lieve in love, Al - fie. With - out true love we just ex -

Em7 Am7 F#m7b5 F13 Em7 Am7 D9#11 Dm7 Dm/C

ist, Al - fie. Un - til you find the love you've missed you're noth-ing, Al - fie. When you walk let your heart

F#dim7 B7#5 E9 Eb7 Dm7 F/G C7b9 Fm6/C C7b9 CM9

lead the way, and you'll find love an - y day, Al - fie, Al - fie.

ALICE IN WONDERLAND

from Walt Disney's ALICE IN WONDERLAND

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Words by BOB HILLIARD
Music by SAMMY FAIN

Moderately

Dm7 G7 CM7 FM7 Bm7b5 E7

Al ice In Won der land, how they do you a get way to
When clouds go roll - ing by, they roll a - way and

Am7 Eb7 Dm7 G7 Em7 Am7

Won der land? sky. O ver is the hill land or be - yond der land eye or that
leave the sky. Where is the land or be - yond der land eye or that

Dm7 G7

just be hind can the not tree. see?

1 Em7 A7 Am7 D7 2 CM7 Am7

Dm7 G7 Em7 Am7 Dm7 G7

Where do stars go? Where is the cres - cent

CM7 FM7 F#m7 B7b9 Em7 A7

moon? They must be some where in the

Dm7 A7 Dm7 A7 Dm7 Ab7 G7 Dm7 G7

sun - ny af - ter - noon. Al - ice In

CM7 FM7 Bm7b5 E7 Am7 Eb7

Won - der - land, where is the path to Won - der - land?

Dm7 G7 Em7 Am7 Dm7 G7 CM7

O - ver the hill or here or there? I won - der where.

**Words and Music by
IRVING BERLIN**

F F/C C7 F C7#5

All A - lone, I'm so All A - lone. There is no one else but

FM7 F6 Em7b5 A7 Dm7 G13 A/E

you. All A - lone by the tel - e - phone wait - ing for a

E7 Am7 Gm7 C7 Cm7 F7 Bb

ring, a ting - a - ling. I'm All A - lone ev - 'ry eve - ning,

Ab13 G7 C7 C7#5 F Cm7 F7

All A - lone feel - ing blue, won - d'ring where you are, and

BbM7 Eb7 F/C C7

how you are and if you are, All A - lone too.

1 F Dm7 Gm7 C7b9 2 F

too.

Words by DOROTHY FIELDS
Music by ARTHUR SCHWARTZ

G6 G#dim7 Am7 D7 Am7 D7 Am7
 I'd kiss you, if I dared, I want to but I'm scared. I should have known I've
 lips are much too still, my arms have lost their skill. My charm has flown, I've

D7 1 G Bm7 Am7 D7 2 G Bm7 Am7 G Em Em7 Em6 C7b5 B7
 been A - lone Too Long. My Long. It's been years since I have whis-pered a fool - ish
 been A - lone Too

Em6 Em Em7 Em6 A7 D7sus D7 G6
 love - word, and I'd be a - fraid I'd sing you a fad - ed song. But if you smile and

G#dim7 Am7 D7 Am7 D7 Am7 D9 D7 G Bm Am7 G
 then say "dar - ling, try a - gain." I'll know you've known I've been A - lone Too Long.

AND I THINK ABOUT IT ALL THE TIME

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By ERNIE WATTS
and RAY DEWEY

Rock Ballad

♩ B♭M7 A♭/B♭ B♭/G B♭/F C9/E A7♭9(b5) A7♭9

Dm7 Gm7 Cm7 F11 B♭M7 F11 F7♭9

B♭M7 A♭/B♭ B♭/G B♭/F C9/E A7♭9(b5) A7♭9

Dm7 Gm7 Cm7 F11 A♭11 F11 F7♭9

B♭M7 D7#9 Gm7 Gm7#5 G7/B Cm7 Cm7/B♭ 3 A♭11 A♭11/A

B♭M7 D7#9 Gm7 C7♭5 F11 A♭11 3 3

A♭M7/B♭ E7#9 3 E7♭9 E♭M7 A♭9 A♭(#13)

DM7 Bm7 Em9 E♭M7 D7♭9 D♭9 3 Cm7 A♭11 F11 F7♭9

B♭M7 A♭/B♭ B♭/G B♭/F C9/E A7♭9(b5) A7♭9

Dm7 Gm7 Cm7 3 F11

B♭M7 A♭9#11 B♭M7 A♭9#11 To Coda ⊕

B♭M7 A♭9#11 3 B♭M7 F11 D.S. al Coda

CODA ⊕ B♭M7 A♭9#11 B♭M7 A♭9#11 Repeat and Fade

ANTHROPOLOGY

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By CHARLIE PARKER
and DIZZY GILLESPIE

Fast Bebop

Fast Bebop

Bb6 G7 Cm7 F7 Bb6 Gm7 C7 F7

Fm7 Bb7 Eb7 Ab7 Dm7 G7 Cm7 F7

Dm7 G7 Cm7 F7 Bb6 D7

G7 C7

F7 Bb6 G7 Cm7 F7 Bb6 Gm7

C7 F7 Fm7 Bb7 Eb7 Ab7 Dm7 G7 Cm7 F7 Bb6

ANTIGUA

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By ANTONIO CARLOS JOBIM

Medium Bossa Nova

Medium Bossa Nova

E♭M9 B♭7♭9 E♭M9 B♭7♭9 B♭M7 F♯7♭9 B♭M7 F♯7♭9

E♭M9 B♭7♭9 E♭M7 E♭M7♭5 Gm7/C D♭m/C

Fm7 Dm7♭5 G7 Cm7 F13♭5

Fm7 E♭M7 B♭m7 E♭M7 B♭m7 E♭ E(♭5) E♭ E(♭5)

Abm7 3 Ebm 3 F9 Bb13b9 EbM9 Fdim EbM9 Fdim BM7 C#dim BM7 C#dim EbM9 Fdim EbM7 EbM7b5 Gm9/C Dbm/C Fm7 Abm7 Gm7 Gbm#7 Fm7 EM7 E7 EbM7 Fdim EbM9 Fdim EbM7 Fdim EbM9 Fdim 1 Fdim 2 EbM9

APRIL IN PARIS

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Words by E.Y. HARBURG
 Music by VERNON DUKE

Moderately

Fm6/G 3 CM7 Dm7b5 3 G7 CM7 3
 A - pril In Par - is, _____ chest-nuts in blos - som, _____ hol - i - day ta - bles un - der the trees. _

Gm7 C7 FM7 3 Bm7b5 3 E7 Am7 F#m7b5 3
 A - pril In Par - is, _____ this is a feel - ing _____ no one can ev - er _

B7#5 B7b9 Bm7 E7 Em7b5 A7 F#m7b5 Fdim C6/E Fm6 C/E
 _____ re - prise. _____ I nev - er knew the charm of spring, nev - er met it face to face.

Bm7b5 E7b9 Am Am/G F#m7b5 B7#5 B7 EM7 Dm7 G7 Fm6/G 3
 I nev - er knew my heart could sing, nev - er missed a warm em - brace, till A - pril In Par - is, _____

CM7 Em7b5 3 A7#5 D7 3 G7 C
 _____ whom can I run to, _____ what have you done to _____ my heart? _____

ARE YOU HAVIN' ANY FUN?

from GEORGE WHITE'S SCANDALS (1939 Edition)

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Words by JACK YELLEN
Music by SAMMY FAIR

Moderately bright

B $\flat$ F7 B $\flat$ F Cm7 F7 Edim G $\flat$ 7

Are You Hav - in' An - y Fun? _____ What y' get - tin' out o' liv - in? _____ What good is

F7 B $\flat$ Eb6 B $\flat$ N.C. B $\flat$ F7

what you've got _____ if you're not hav - in' an - y fun? _____ Are you hav - in' an - y laughs? _____

B $\flat$ F7 Cm7 F7 Edim G $\flat$ 7 F7

_____ Are you get - tin' an - y lov - in'? _____ If oth - er peo - ple do _____ so can you; Have a lit - tle

B $\flat$ Eb6 B $\flat$ Ebm7 Bbm

fun. { Af - ter the hon - ey's in _____ the comb _____ lit - tle bees go out and play; _____ E - ven the
Why do you work and slave _____ and save? _____ Life is full of ifs and buts; _____ You know the

Edim C7 F7 C7 F7 N.C. B $\flat$ F7

old grey mare down home _____ has got to have hay. Hey! } Bet - ter have a lit - tle fun. _____
squir - rels save and save, _____ and what have they got? Nuts! }

B $\flat$ F7 Cm7 F7 Edim G $\flat$ 7 F7 Dm7 G7

_____ you ain't gon - na live for - ev - er; _____ Be - fore you're old and gray _____ still o - kay. _____

Cm F7 B $\flat$ G7 Cm7 F7 1 B $\flat$ 2 B $\flat$

Have your lit - tle fun, son! Have your lit - tle fun! Are You Hav - in' An - y fun!

ARMANDO'S RHUMBA

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By CHICK COREA

Moderately

N.C.

Cm

D7 G7 Cm D7 G7 Cm

3 3 3

C7 Fm D7 Gm Abdim Adim
 Eb/Bb Abm/Bb Bb7 Eb To Coda ⊕ G7
 N.C.
 D.S. al Coda Cm
 CODA ⊕ G7 Cm

AS LONG AS I LIVE

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Lyric by TED KOEHLER
 Music by HAROLD ARLEN

Moderately

FM7 Em7b5 A7 D7 Am7 D7
 May - be I can't live to love you as long as I want to, life is - n't long e-nough,
 G7 Gm7 C7 FM7 Dm7 Gm7 C7
 ba - by, but I can love you As Long As I Live.
 FM7 Em7b5 A7 D7 Am7 D7
 May - be I can't give you dia - monds and things like I want to, but I can prom - ise you,
 G7 Gm7 C7 FM7 Bb7 FM7
 ba - by, I'm gon - na want to As Long As I Live. I
 Cm7 F7 BbM7 Bbm7 Eb7 FM7 Em7b5 A7
 nev - er cared, but now I'm scared I won't live long enough, that's why I
 Dm7 G7 Gm7 C7
 wear my rub - bers when it rains and eat an ap - ple ev - 'ry day, then see a doc - tor an - y - way.
 FM7 Em7b5 A7 D7 Am7 D7
 What if I can't live to love you as long as I want to, 'long as I prom - ise you,
 G7 Gm7 C7 FM7 Bb7 F
 ba - by, I'm gon - na love you As Long As I Live.

AT LONG LAST LOVE

from YOU NEVER KNOW

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Words and Music by
COLE PORTER

Slowly

Is it an earth-quake or sim-ply a shock Is it the good tur-tle soup or mere-ly the
 mock. Is it a cock-tail, this feel-ing of joy. Or is what I feel the
 real Mc-Coy? Is it for all time, or sim-ply a lark? Is it Gra-
 na-da I see or on-ly As-bu-ry Park? It is a fan-cy not worth think-ing of,
 or is it At Long Last Love. Is it an Love.

ASHES TO ASHES

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Music by **JOE SAMPLE**

Moderately bright

or is it At Long Last Love. Is it an Love.

2 G7sus G6 Gb7sus Gb6 Fm7 Em11 Am9 AbM9 3 Gm7b5 Cm11 F6

Bbm9 Cm11 Eb/F Bbm9 Cm11 Eb/F Bbm9 Cm11

F7#5(#9) Bbm9 Cm11 F7#5(#9) Bbm9

AUNT HAGAR'S BLUES

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Words by J. TIM BRYMN
Music by W.C. HANDY

Moderately

F7

Old Dea - con Spliv - in', his flock was giv - in' the way of liv - in' right,

Bb7 C7 F7 Bb7

said he "No wing - in', no rag - time sing - in' to - night." Up jumped Aunt Ha - gar,

C7 F7

and shout - ed out with all her might: Oh, 'taint no use o' preach - in',

Bb7

oh, 'taint no use o' teach - in', each mod - u - la - tion of syn - co - pa - tion

F7 A7 D7 G7 C7

just tells my feet to dance and I can't re - fuse — when I hear — the mel - o - dy they call the

F7 G7 C7 F7

blues; those ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F7 Db7 C7 F7 Db7 C7

old mourn - ful tune, it's like a choir — from on high broke loose. If the

F7 Db7 C7

deb - bil brought it the good Lawd sent it right down to me, let the

F7 C7 F7 Db7 C7 F7 C7

con - gre - ga - tion join while I sing those lov - in' Aunt Ha - gar's Blues.

AUTUMN IN NEW YORK

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Words and Music by
VERNON DUKE

Brightly

Gm7 Am7 Bb6 C7 F6 Gm7 Am7 D7b9 Gm7 Am7

Au - tumn In New York, why does it seem so in - vit - ing?
Au - tumn In New York, the gleam-ing roof-tops at sun - down. Au - tumn In New York,

Bb6 C7 Am7b5 D7 Gm7 Bbm7 Eb7

it spells the thrill of first night - ing. Glit - ter - ing crowds and shim-mer - ing clouds in
it lifts you up when you're run - down. Jad - ed rou - és and gay di - vor-ces who

AbM7 Dm7b5 Cm/G Dm7b5 G7#5 CM7 C7 C7#5 Gm7 Am7

can-yons of steel, they're mak-ing me feel I'm home. It's Au - tumn In New York,
lunch at the Ritz will tell you that "it's di - vine!" This Au-tumn In New York,

Bb6 C7 F6 Gm7 Am D7 Db7 Cm7 Dm7 Ebm6 F7

that brings the pro-mise of new love; Au - tumn In New York is of - ten min-gled with
trans-forms the slums in to May - fair; Au - tumn In New York, you'll need no cas-tles in

Bbm Abm7 Gbm9 C7#9#11 Fm C7#5 Fm Ab7#5 DbM7 Ab7#5 DbM7 Abm6

pain. Dream-ers with emp - ty hands may sigh for ex - ot - ic lands; It's }
Spain. Lov - ers that bless the dark on bench-es in Cen - tral Park greet }

Gm7 Am7 Bbm6 C7b9 1 Fm C7#9 2 Fm Bb7 Fm

Au - tumn In New York, it's good to live it a - gain. gain.

BARK FOR BARKSDALE

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By GERRY MULLIGAN

Quickly

F Gm7 C7 F Bb7 G7 C7

F Bb Cm7 Bb Eb7 C7 F7 Bb

C7 F Gm7 C7 F Bb7 To Coda ⊕

D.C. al Coda CODA ⊕

G7 C7 F Bm7b5 Bbm7 Bb7 Ab7 G7 C7 F

BAJA BAJO

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By JOHN PATITUCCI
and CHICK COREA

Moderate Samba

Chord progression for **Moderate Samba**:

Cm N.C. § A13 D7#9 G7#9(#5)

Cm7(11) AbM7/Bb GbM7/Ab G7 GbM7 EM7b5

Ebm#7 D7#9(#5) Gm7 D/Bb E/G# F#/G E/F F#/E

Cm A13#11(#9) N.C. Cm

A13#11(#9) N.C. Cm A13#11(#9)

N.C. Cm A13#11(#9) To Coda I ⊕ N.C. To Coda II ⊕ ⊕ D.C. al Coda I Cm

CODA I ⊕ N.C. G7#5 F/Gb Ab/E B/D Bb/B Cm#7

Cm11#7 A7 Ab7 G7

Cm A13 Ab13 G13 Cm D.S. al Coda II

CODA II ⊕ ⊕ N.C.

Cm

BASS DESIRES

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By PETER ERSKINE

(on cue)

Guitar 1

Guitar 2

(open)

Bass

mp

mp

on cue (again)

mf

mp

First system of musical notation. It consists of three staves (treble, alto, and bass). The top staff has a whole note G4, a whole note F#4, and a triplet of eighth notes (E4, D4, C4). The middle staff has a whole note G3, a whole note F#3, and a whole note E3. The bottom staff has a whole note G2, a whole note F#2, and a whole note E2. There are slurs over the triplet in the top staff and the whole notes in the middle and bottom staves.

Second system of musical notation. It consists of three staves. The top staff has a whole note G4, a whole note F#4, and a triplet of eighth notes (E4, D4, C4). The middle staff has a whole note G3, a whole note F#3, and a whole note E3. The bottom staff has a whole note G2, a whole note F#2, and a whole note E2. There are slurs over the triplet in the top staff and the whole notes in the middle and bottom staves. The dynamic marking *f* is present in the middle and bottom staves.

Third system of musical notation. It consists of three staves. The top staff has a whole note G4, a whole note F#4, and a triplet of eighth notes (E4, D4, C4). The middle staff has a whole note G3, a whole note F#3, and a whole note E3. The bottom staff has a whole note G2, a whole note F#2, and a whole note E2. There are slurs over the triplet in the top staff and the whole notes in the middle and bottom staves.

Fourth system of musical notation. It consists of three staves. The top staff has a whole note G4, a whole note F#4, and a triplet of eighth notes (E4, D4, C4). The middle staff has a whole note G3, a whole note F#3, and a whole note E3. The bottom staff has a whole note G2, a whole note F#2, and a whole note E2. There are slurs over the triplet in the top staff and the whole notes in the middle and bottom staves.

Fifth system of musical notation. It consists of three staves. The top staff has a whole note G4, a whole note F#4, and a triplet of eighth notes (E4, D4, C4). The middle staff has a whole note G3, a whole note F#3, and a whole note E3. The bottom staff has a whole note G2, a whole note F#2, and a whole note E2. There are slurs over the triplet in the top staff and the whole notes in the middle and bottom staves. The dynamic marking *f* is present in the middle and bottom staves. The text "to improvisation 'time, no changes'..." is written in the bottom right corner.

BEAUTIFUL LOVE

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Words by HAVEN GILLESPIE
 Music by VICTOR YOUNG, WAYNE KING
 and EGBERT VAN ALSTYNE

Moderately

Em7b5 A7#5 Dm6

Beau - ti - ful Love, you're all a mys - ter - y, — Beau - ti - ful
 Love, I've roamed your par - a - dise, — search - ing for

Gm7 C7 FM7 Em7b5 A7

Love, what have dreams you to done re - to me? — I Reach - was ing con -
 love, my dreams to re - al - ize. — for

Dm7 Gm7 Bb7 A7

tent - ed — till you came a — long, thrill - ing ti - my
 heav - en, — de - pend - ing — on you. Beau - ti - ful

1 Dm7 G7#11 Em7b5 A7

soul with your song. Beau - ti - ful

2 Dm B7#9 Bb7 A7 Dm

Love, will my dreams come true?

BEFORE YOU GO

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By MIKE STERN

Slowly

Cm11b5 BM7#11 C#11 F#M7 Am11 Gm7

Bm11 E7 Cm7 EbM7 Cm7 Cm7/Bb Am11 Dm7 BbM7

Gm9 F#M7 Bbm7/F F#M7 G7#5 Cm7b5 D/F Bbm7 BM7#11 C#11

F#M7 Am11 Gm7 Bm7 C#m7 F/C# Dm7 EbM7 Gm7 Bm7 G#M7#5

Csus/G F#M7 Fm7#5 BM7 Bbm7 Bbm7/Ab Gm7b5

Bbm7/F F#M7 G7#5 G#m11 AM7 Bbm11 BM7 Cm7b5 D/C# C# D/C#

D/C# C# D/C# F#m7

BÉSAME MUCHO

(Kiss Me Much)

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Original Words and Music by CONSUELO VELAZQUEZ
English Words by SUNNY SKYLAR

Moderately

Dm Gm6 Dm 3 Gsus Gm
 Bé - sa - me, Bé - sa - me Mu - cho;
 Bé - sa - me, bé - sa - me mu - cho,

Gm 3 F#dim 3 Gm 3 A7 3 Dm A7 Dm
 Each time I cling to your kiss I hear mu - sic di - vine;
 co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

D7 Csus2/E D7 D7b9 D+ Gsus Gm
 Bé - sa - me Mu - cho,
 bé - sa - me mu - cho,

Dm 3 E7b9 3 A7 3 Dm Gm6 Dm
 Hold me, my dar - ling, and say that you'll al - ways be mine.
 que ten - go mie - do per - der - te, per - der - te o - tra vez.

Gm 3 Dm 3 A7 Gm6
 This joy is some - thing new, My arms en - fold - ing you, Nev - er knew this thrill be -
 Que - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to a

Dm 3 Dm 3
 fore; Who ev - er thought I'd be hold - ing you close to me,
 mí, pien - sa que tal vez ma - ña - na yo ya es - ta - ré

E7 3 Bb7 3 A7 Dm Gm6 Dm 3
 Whisp - 'ring "It's you I a - dore;" Dear - est one, if you should
 le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

Gsus Gm 3 F#dim 3 Gm 3 A7 3
 leave me, Each lit - tle dream would take wing and my life would be
 mu - cho, co - mo si fue - ra es - ta no - che la úl - ti - ma

Dm A7 Dm D7 Csus2/E D7 D7b9 D+
 through; Bé - sa - me
 vez; bé - sa - me

Gsus Gm 3 Dm 3 E7b9 3 A7 3 A7#5 3
 Mu - cho; Love me for - ev - er and make all my dreams come
 mu - cho, que ten - go mie - do per - der - te, per - der - te des -

1 Dm Bb9 A7sus A7 2 Dm Gm6 Dm
 true. true.
 pués. pués.

BESSIE'S BLUES

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Bright Blues

Chord symbols: Eb7, Ab7, Bb7, Eb7, Ab7, Eb7 (1), Eb7 (2).

THE BEST THING FOR YOU

from the Stage Production CALL ME MADAM

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IRVING BERLIN

Moderately

Chord symbols: CM7, Dm7, FM7, G7, C, G7sus, G7, Gm6/Bb, A7, Am7/D, D7, F#m7, B7, Em7, A7#5, Dm7, G7, CM7, C6, Dm7, G7, Em7, A7b9, F#m7, B7, Em7, A7#5, Dm7, G7, CM7, C6, Dm7, G7b9, C, Bbm7, Eb7, AbM7, Bbm7, Cm7, F7, Bbm7, Gm7b5, C7b9, Fm9, Fm9/Eb, Dm9, G7, F#m7, B7b9, Em7, A7, Dm7, G7, CM7, Dm7, CM7/E, D7#11, D#dim7, Em7, A7, Dm7, G7, C, Am7, Dm7, G7, C, Fm6, C6/9.

Lyrics: Please let me say from the start, I don't pre-tend to be smart. I just sug-gest, what I think best, hav-ing your in-t'rest at heart. I on-ly want what's The Best Thing For You and The Best Thing For You would be me. I've been con-vinced af-ter think-ing it through, that The Best Thing For You would be me. Ev-'ry day to my-self I say point the way, what will it be. I ask my-self what's The Best Thing For You, and my-self and I seem to a-gree that The Best Thing For You would be me.

BETTER LUCK NEXT TIME

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by
IRVING BERLIN

Freely

F/A A♭dim7 Gm7 C7 Gm7 C7♭9 FM7 A/C# Cdim7

For ev - 'ry rose that with - ers and dies, an - oth - er blooms in its stead. A new love waits to

Bm7 E7 Bm7 E7♭9 AM7 Gm7 C7 Am7 D7♭9

o - pen its eyes af - ter the old love is dead. That sounds all right in a care - less rhyme,

Moderately

Gm7 C7 Eb7#11 D7♭9 Gm7 C7 F F#dim7 C7/G A7#5

but there's sel - dom a sec - ond time. Bet - ter Luck Next Time, that could nev - er be, be - cause there

B♭M7 Bdim7 C7 C7♭9 F6 Dm7 Gm7 C7#5(♭9) Gm7 C7

ain't gon - na be no next time for me, no sir - ee. Made up my mind to make an - oth - er

F F#dim7 C7/G A7#5 B♭M7 Bdim7 C7 C7♭9 F6 Gm9 C7♭9 F6

start, I've made my mind up, but I can't make up my heart. I'd like a

Em9 A7 A7#5 CM7/D D9 B7/F# C/G Am7 Dm7 G7

new luck - y day that would be nice, but this comes just once in a life - time, not

Gm7/C C7 Gm7 G7 C7 B♭dim7 Am7♭5 D7♭9

twice. So don't say "Bet - ter Luck Next Time." That could nev - er be, be - cause there

Gm7 B♭m#7 F/C C9

ain't gon - na be no next time for me.

1 F6 Dm9 Gm9 C7#5(♭9) 2 F6 B♭m F6/9

me.

BIG NICK

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By JOHN COLTRANE

Moderately slow

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7

G G7/B C C#dim G/D E7 Am7 D7

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7 G G7/B

C C#dim G/D E7 Am7 D7 G

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

from RHYTHMANIA

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Lyric by TED KOEHLER
Music by HAROLD ARLEN

Brightly

To Coda ⊕

F Gm9 C7 F Gm9 C7 Cm7 F7 BbM7 Eb7

I don't want you, but I'd hate to lose you,
I for - give you, 'cause I can't for - get you,
I should hate you, but I guess I love you,

you've got me in Be - tween — The

F C7 1 F C7 2 F E7 A F#m Bm7 E9

Dev - il And The Deep Blue Sea. — I ought to cross you off my list, —

A F#m Bm7 E7 C Am Fm6

but when you come knock - ing at my door — fate seems to give my heart a twist, — and

Ab7 G7 C7 D.C. al Coda

I come run - ning back for more.

CODA ⊕ F C7 F

De - vil And The Deep Blue Sea. —

BIJOU

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Music by RALPH BURNS

Moderately

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Db7 CM7 Dm7 G7

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Db7 CM7 Fm7 Cm7 Ab7#5

G7#5 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Dm7 G7 CM7 Db7 CM7

BILL

from SHOW BOAT

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Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

B $\flat$ Gm7 Cm7 F9 B $\flat$ C $\sharp$ dim
 But a - long came Bill, who's not the type at all. You'd meet him on the street and nev - er
 just my Bill, an or - di - nar - y boy. He has - n't got thing a that I can
 Cm7 F7 G7 $\sharp$ 5 Cm7 F7 B $\flat$ M7 Gm7 C7
 no - tice him. His form and face, his man - ly grace are not the kind that you would
 brag a - bout. And yet to be up - on his knee so com - fy and room - y feels
 F7 F7 $\sharp$ 5 B $\flat$ M7 Gm7 G7 $\flat$ 9 Cm7 F7 Fm11 B $\flat$ 7 E $\flat$ M7 E $\flat$ 6
 find in a sta - tue. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I
 nat - u - ral to me. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I
 C7 B $\flat$ Gm7 Cm7 F7 $\flat$ 9 1 B $\flat$ Gm7 Cm7 F7 2 B $\flat$
 love him be - cause he's won - der - ful, be - cause he's just old Bill. He's
 love him be - cause he's I don't know, be - cause he's just my Bill.

A BLOSSOM FELL

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Words and Music by HOWARD BARNES,
HAROLD CORNELIUS and DOMINIC JOHN

Slow Ballad

B $\flat$ 6 Bdim7 Cm7 F7 F7 $\sharp$ 5
 A Bloss - som Fell from off a tree, it set - tled soft - ly on the lips you turned to
 B $\flat$ B $\flat$ M7/D C $\sharp$ dim7 Cm7 F7 Cm7 F7 F7 $\sharp$ 5
 me. The gyp - sies say, and I know why, a fall - ing blos - som on - ly
 B $\flat$ Bdim7 Cm7 F7 B $\flat$ 6 Bdim7 Cm7
 touch - es lips that lie. A Bloss - som Fell, and ver - y soon I saw you
 F7 F7 $\sharp$ 5 B $\flat$ B $\flat$ 7 $\sharp$ 5 E $\flat$
 kiss - ing some - one new be - neath the moon. I thought you loved me, you said you
 B $\flat$ Cm7 F7 Fm9 B $\flat$ 7 B $\flat$ 7 $\sharp$ 5 E $\flat$ E $\flat$ m6
 loved me. We planned to - geth - er to dream for - ev - er. The dream has end - ed, for true love
 B $\flat$ C $\sharp$ dim7 Cm7 F7 1 B $\flat$ F7 2 B $\flat$
 died the night A Bloss - som Fell and touched two lips that lied. A Bloss - som lied.

BIRK'S WORKS

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Music by JOHN "DIZZY" GILLESPIE

Moderately

(What Did I Do to Be So)
BLACK AND BLUE
from AIN'T MISBEHAVIN'

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Words by ANDY RAZAF
Music by HARRY BROOKS and FATS WALLER

Moderately

Cold empty bed springs hard as lead, pains in my head, feel like old Ned.

What did I do to be so Black And Blue?

No joys for me, no company; Even the mouse ran from my house.

All my life thru I've been so Black And Blue.

I'm white inside, it don't help my case,

'cause I can't hide what is on my face, ooh!

I'm so forlorn, life's just a thorn, my heart is torn, why was I born?

What did I do to be so Black And Blue?

BLACK AND TAN FANTASY

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By DUKE ELLINGTON
and BUB MILEY

Moderately

Bbm7 Ebm7 Bbm7

F7 Bbm7 Gb7 F7 Gb7

Bb Dm7 Dbdim7 Cm7 Ebm7 Bb

C7 F7

1 Bb7 G7#5 C7 F7 Bb7 Eb7 Ab7 Db7 2 Bb7

BLUE FLAME

© 1942, 1943 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by LEO CORDAY
Music by JAMES NOBLE and JOE BISHOP

Moderately

Bb7 Eb7 F7 Bb Bb7

Blue Flame, _ lone-ly mem - 'ries _ light - ing my heart. _

Eb9 F7 Bb7

Blue Flame, _ on - ly mem - 'ries, _ why did we part? _ Ev - er

F7 Eb7 Bb7 F7

burn - ing, _ ev - er yearn - ing _ Blue _ Flame. _

Bb7 Eb F7 Bb Bb7

Blue Flame _ burn-ing sor - row _ deep in my heart, _

Eb7 F7 Bb7

Blue Flame _ will to-mor - row _ bring a new start. _ Ev - er

F7 Eb7 Bb7

glow - ing. _ ev - er grow - ing. _ Blue _ Flame. _

BLACK COFFEE

Copyright © 1948 (Renewed) Webster Music Co. and Sondot Music Corporation

Words and Music by PAUL FRANCIS WEBSTER
and SONNY BURKE

Slow Blues

3 FM7 Gm7 Am7 3 D7#5(b9) Gm7
 Feel - in' low as the ground. It's driv-in' me cra - zy, this wait-in' for my ba - by,
 Feel - in' low as can be, It's driv-in' me cra - zy, this wait-in' for my ba - by,
 Gm7/C 1 F7#9 Gb7#9 F7#9 Gb7#9 2 F7#9 Gb7#9 F7#9
 To may - be come a - round. I'm
 To may - be come a - round.

BLACK ORPHEUS

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Words and Music by
LUIZ BONFA

Moderate Bossa Nova

§ Am Bm7b5 E7b9 Am Bm7b5 E7b9
 Am Dm7 G7 CM7 C#dim7 A7b9
 Dm7 G7 C6 FM7
 Bm7b5 E7b9 Am Bm7b5 E7b9
 Am Bm7b5 E7b9 Am Bm7b5 E7b9
 Em7b5 A7b9 Dm7
 Dm Dm7/C Bm7b5 E7b9 Am Am7/G FM7
 Bm7b5 E7b9 Am To Coda ⊕ D.S. al Coda Bm7b5 E7b9
CODA ⊕ Am7 Dm7 Am7 Dm7 Am7 Dm7 Em7 Am7

BLACK MARKET

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Music by JOSEF ZAWINUL

Moderately

CODA

N.C.

Repeat ad lib.

BLACKBERRY WINTER

TRO - © Copyright 1976 Ludlow Music, Inc., New York, NY

Words and Music by ALEC WILDER
and LOONIS MCGLOHON

Expressively

Black - ber - ry Win - ter comes with - out a warn - ing just when you think that spring's a - round to
Black - ber - ry Win - ter on - ly lasts a few days, just long e - nough to get you feel - ing

stay, so you wake up on a cold rain - y morn - ing and won - der what on earth be - came of
sad when you think of all the love that you wast - ed on some - one whom you nev - er real - ly

May. had. I'll nev - er get o - ver los - ing you, but I've had to

learn that life goes on. And the mem - o - ries grow dim like a half - for - got - ten song, 'til a

Black - ber - ry Win - ter re - minds me you are gone. And I get so lone - ly

most of all in spring - time. I wish I could en - joy the first of May, but I know it means that

Black - ber - ry Win - ter is not too far a way.

BLAME IT ON MY YOUTH

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Words by EDWARD HEYMAN
Music by OSCAR LEVANT

Moderately

The musical score for "Blame It On My Youth" is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked "Moderately". The score consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. Triplet markings (3) are used for specific groups of notes. The score ends with a double bar line and a repeat sign.

Chord symbols: EbM7, Fm7, Gm7, F#7b5, Fm7, Edim7, Fm7, Bb7, Fm7, Edim7, Fm7, Bb7, EbM7, Eb7, AbM7, Bb7, Gm7, Cm7, Fm7, Bb7, EbM7, C7b9, Dm7b5, G7, Cm7, F9, B7#5, Bb7, Eb, Fm7, Gm7, F#7b5, Fm7, Edim7, Fm7, Bb7, Fm7, Edim7, Fm7, Bb7, Gm7, Fm7, Bb7, Bbm7, Eb7, AM7, Bb7, Gm7, Cm7, Fm7, Bb7, G7#5, G7, C7b9, Fm7, Edim7, Fm7, Bb7, Eb6.

Lyrics:
If I ex-pect-ed love — when first we kissed, Blame It On My Youth; —
If on - ly just for you — I did ex - ist, Blame It On My Youth. —
I — be-lieved in ev - 'ry-thing like a child of three. You — meant more than
an - y-thing, all the world to me! If you were on my mind — all night and
day, Blame It On My Youth; — If I for - got to eat — and sleep and
pray, Blame It On My Youth. — If — I cried a lit - tle bit when
first I learned the truth, don't blame it on my heart, — Blame It On My Youth. —

BLUE TRAIN (Blue Trane)

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By JOHN COLTRANE

Medium Blues

The musical score for "Blue Train" is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked "Medium Blues". The score consists of two staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score ends with a double bar line and a repeat sign.

Chord symbols: Eb7#9, Ab7#11, Eb7#9, Bb7#9, Eb7#9, Eb7#9.

Lyrics:
Blue Train, Blue Train, Blue Train, Blue Train,
Blue Train, Blue Train, Blue Train, Blue Train.

BLUE PRELUDE

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Words by GORDON JENKINS
Music by JOE BISHOP

Slow Blues

Let me sigh, let me cry when I'm blue. Let me go 'way from this
lone ly town. Won't be long till my song will be thru', 'cause I
know I'm on my last go round. All the love I could steal, beg or bor - row
would-n't heal all this pain in my soul. What is love, but a pre - lude to
sor - row with a heart - break a - head for your goal. Here I go, now you
know why I'm leav - ing; Got the blues, what can I lose, good - bye.

BLUE STAR

Copyright © 1955 by Chappell & Co.
Copyright RenewedWords by EDWARD HEYMAN
Music by VICTOR YOUNG

Slowly

Blue Star when I am blue, all I do is look at you. For
I seem to find peace of mind, and I nev - er get lone - ly when you
shine from a - far. With you a - way up there, I don't
dare to have a care. For I want to show that your glow let's me
know that you know that I'm not blue. Blue Star. Blue Star.

THE BLUE ROOM

from THE GIRL FRIEND

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Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

Musical score for "The Blue Room" in 4/4 time, key of B-flat major. The score consists of eight staves of music with lyrics. Chord symbols are written above the notes. The lyrics are: "We'll have a blue room, a new room, for two room, where ev - 'ry day's a hol - i - day be - cause you're mar-ried to me. Not like a ball - room a small room, a hall room, where { I you } can smoke { my your } pipe a - way, with { your my } wee head up - on { my your } knee. We will thrive on, keep a - live on just noth-ing but kiss - es, with Mis-ter and Mis - sus on lit - tle blue chairs. { You sew your I'll wear my } trous - seau, and Rob - in - son Cru - soe is not so far from world - ly cares as our blue room far a - way up - stairs! stairs!"

BLUES FOR ALICE

Copyright © 1956 (Renewed 1984) Atlantic Music Corp.

By CHARLIE PARKER

Moderately

Musical score for "Blues for Alice" in 4/4 time, key of B-flat major. The score consists of four staves of music. Chord symbols are written above the notes. The lyrics are: "We'll have a blue room, a new room, for two room, where ev - 'ry day's a hol - i - day be - cause you're mar-ried to me. Not like a ball - room a small room, a hall room, where { I you } can smoke { my your } pipe a - way, with { your my } wee head up - on { my your } knee. We will thrive on, keep a - live on just noth-ing but kiss - es, with Mis-ter and Mis - sus on lit - tle blue chairs. { You sew your I'll wear my } trous - seau, and Rob - in - son Cru - soe is not so far from world - ly cares as our blue room far a - way up - stairs! stairs!"

BLUEPORT

55

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By ART FARMER

Moderately

Sheet music for "Blueport" by Art Farmer, Moderately. The key signature is one flat (Bb). The music is written in treble clef with a 4/4 time signature. The melody is composed of eighth and quarter notes, with some triplet markings. Chord changes are indicated above the staff: F, Bb7, C7, F, Bb7, F, C7, F, C7.

BLUES IN TIME

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

Quickly

Sheet music for "Blues in Time" by Paul Desmond, Quickly. The key signature is one flat (Bb). The music is written in treble clef with a 4/4 time signature. The melody is composed of eighth and quarter notes, with some triplet markings. Chord changes are indicated above the staff: Bb7, Eb7, Bb7, Dm7, G7, Cm7, F7, Bb7, G7, Cm7, F7, Bb7.

Written by RON CARTER

Moderately slow

1. Eb

2. Eb

By BENNY GOLSON

The musical score is written for guitar in B-flat major (two flats) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a first ending. The second staff contains a second ending. The third staff includes a Coda section. The fourth staff contains a first ending. The fifth staff contains a second ending. The sixth staff contains a Coda section. The score includes various chords such as Bb7, Eb7, Eb9, Ab13, Db9, Gb13, Gm7b5, A9, Bb9, G13, Cm7b5, F13, To Coda, Bb9, Db9, Gb9, B9, Bb9, Db9, CODA, Gb9, and Bb7#9. The music is written in treble clef with a key signature of two flats and a 4/4 time signature. The score includes repeat signs, first and second endings, and a Coda section.

BLUES FOR JUNIOR

(Pyramid)

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By RAY BROWN

Moderately

Chords: G, C7, G, G7, C7, G, Am7, D7, G.

BOSSA ANTIGUA

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By PAUL DESMOND

Medium Bossa (♩ = 95)

Chords: Bbm7, Eb7, Cm7, Fm7, Bb7, Eb7, Cm7, F7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Dm7, G7, CM7, Am7, Dm7, G7, Em7, Am7, Dm7, G7, Cm7, F7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, AbM7.

BLUES FOR ROSALINDA

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By FRANK MORGAN

Slow Blues

Chords: C7, F7, Gm7, F#7, F7, F7, F#dim7, C7, F7, Em7, Bb7, A7#5, Dm7, C/G, G7b9, C7, C7/E, F, F#dim7, C/G, A7#5, D7, F/G

BROADWAY

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TEDDY McRAE and HENRI WOODE

Brightly

Chords: EbM7, Ab7, Fm7, Bb7, EbM7, Bbm7, Eb7, AbM7, Abm7, Db7, Gbm7, Fm7, Bb7, EbM7, Ab7, Fm7, Bb7, EbM7

Broad - way, Broad-way, ev - 'ry - bod - y's hap - py and gay where the night is
bright-er than day, all a - long Broad - way. Sweet-hearts and beaus
on their way to mo - vies and shows dressed up in their Sun - day best clothes
up and down Broad - way. Out of town, I'm low down when I
walk a - long the main street. An - y - where, I don't care, but I
al - ways find a main street just an - oth - er plain street. Broad-way, Broad-way, take a lit - tle
time out for play where the joy of liv - ing holds sway all a-long Broad - way.

BORN TO BE BAD

59

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Music by JOE SAMPLE

Moderately bright

Staff 1: Moderately bright, Fm7 , $\text{G7\#9\#5}$
Staff 2: Cm7 , Fm9 (1)
Staff 3: $\text{G7\#9\#5}$, Cm7
Staff 4: Fm9 , $\text{G7\#9\#5}$, Cm7
Staff 5: Fm9 , $\text{G7\#9\#5}$
Staff 6: Dm/C , Cm7 , Dm/C , Cm7 , Fm9 (2)
Staff 7: $\text{G7\#9\#5}$, Dm/C , Cm7 , Dm11 , DbM7
Staff 8: AbM7 , $\text{G7\#9\#5}$, DbM7 , Dm7b5 , $\text{G7b9\#5}$, Cm7 , $\text{F\#11}$, F13b9
Staff 9: Bbm7 , Dm7 , Cm , DbM7 , $\text{F\#m7}$, B13 , BM7 , Ebm7 , Ab13 , DbM7 , Db/Gb , Cm7
Staff 10: Dm7 , $\text{G7\#11}$, Fm11 , Cm11 , Fm9 , Cm11 , **To Coda** $\oplus$, **D.S. al Coda**
Staff 11: **CODA** $\oplus$, Fm11 , Cm11 , **Repeat and Fade**

BOTH SIDES OF THE COIN

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By MICHAEL BRECKER

Bright Latin Rock

F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3
 F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3
 F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3
 F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3 C#7b9/F#
 BM7sus/F# C#7sus A/B C#7b9/F# BM7sus/F# GM7#5
 G#m7 D/C G#m7 DM7#5 D/C# C#(addb9)

To Coda ⊕

C/F# D#7/F# F#(add9) 1 2 B FM7b5 F6/9 B6/9 C(add#11)/E
 B(add9no3rd) FM7b5 F6/9 B6/9 G/D# Em9 C9#11 Em9 1 Eb7#9
 G#m7 A#m7 A13sus G#m7 C#9sus 2 GM7#5 G#m7 A#m7 A13sus G#m7 C#9sus

D.S. al Coda

CODA

F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3
 F#13b9 F#(add9) 3 F/F# GM7#5/F# F#13b9 F#(add9) 3 Repeat and Fade

BRAZIL

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Words and Music by S.K. RUSSELL
and ARY BARROSO

Brightly

G G+ G6 G+ G G+ G6 G+ Am Am#5 Am6 F/A

Bra - zil, Where hearts were en - ter - tain - ing June,
O A - bre a cor - ti - na do pas - sa - do,
i Oh, e - sãs pal - me - ras mur - mu - ran - tes,

Am Am#5 Am6 F/A Am Am#5 Am6 F/A Am Am#5 Am6 Am Cm6/A

We stood be - neath an am - ber moon And soft - ly mur - mured "Some - day soon,"
Ti - ra mãe prê - ta do ser - ra - do Bo - ta o rei gon - go no con - gã
don - de yo cuel - go mi ha - ma - ca, en no - ches lle - nas de es - plen - dor!

G G+ G6 G+ Am Am#5 Am6 Adim7 GM7 G7 Gb7 F7

We kissed and clung to - geth - er,
Bra - zil! Bra - zil!
i Bra - zil! i Bra - zil!

E7 Dm F7 E7 Dm F7

Then To - mor - row was an oth - er day,
Deixa, Can - tar de no - vo tro - va - dor
i Oh, en e - sas fuen - tes cris - ta - li - nas

E7 Dm F7 E7

The morn - ing found me miles a - way, With still a mil - lion things to say;
A me - ren - co - rea luz da lua To - da a can - ção do meu a - mor
don - de la lu - na va a mi - rar - se dom - de yo mi - ti - go mi sed!

Am F/A Am6 F/A Am F/A

Now
Quero
i Oh,

Am Cm Cdim7 G(add9) GM7 G Bbdim

When twi - light dims the sky a - bove, Re - call - ing thrills of our love,
ver a "sa do - na" ca - mi - nhando, Pe - los sa - lões ar - ras - tan -
e - se Bra - zil lin - do y mo - re - no, es el Bra - zil bra - zi - le -

Am7 Am Eb9 D7 D9 G G+ G6 G+

do, There's one thing I'm cer - tain of: Re -
ro, O seu ves - ti - do ren - da - do, Bra -
tie - rra de sam - ba y can - cio - nes! i Bra -

Am Am#5 Am6 Adim7 G G+ G6 G+ Am Am#5 Am6 Adim7

turn I will To old Bra -
sil! Bra - zil! Prá mim mim Prá
zil! i Bra - zil! A mí, a

1 2

G G+ G6 G+ Am Am#5 Am6 D7 G6 G+ G G+ G6

zil. Bra -
mim.
mí.

BREAKIN' AWAY

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Words and Music by AL JARREAU,
JAY GRAYDON and TOM CANNING

Moderately R & B Shuffle

AM9 DM9 F#m F#m/E AM9

Look what you've done for me,

DM9 F#m F#m/E DM7 A(add9)/C#

you're mak-in' more fun for me. Trou-ba-dour me, des-tined to be

Bm7 A(add9)/C# DM9 A(add9)/C# Bm7

set in my ways, stuck in a daze.

D/E AM9 DM9 F#m F#m/E AM9

You were the but ter - fly,
Show me some par a - chutes.

DM9 F#m F#m/E DM9

a-wink-in' at me mak-in' my fi - res fly. Brought me ro - mance, -
As long as I'm here bring me some climb - ing boots. O - pen the door, -

A(add9)/C# Bm7 A(add9)/C# DM9 A(add9)/C# Cdim7

taught me to dance; - mak-in' me win, - mak-in' me grin, -
give me some more. Fas-ten me in, - loos-en the pin, -

Bm7 G#m11 G7 F#m7 N.C. Ebm7

school in' me. } Break-in' A - way, -
pull for me. }

Abm7 Dbm7 Fm7 Bb7b9 EbM7 Eb7b9

your love has o - pened eyes that could - n't see. Break-in' A - way, -

Abm9 Ebm7 E/F# F#m/E EbM7/F

your bea - con in the night dis-cov - ered me. -

DM7/E EbM7/F 1 DM7/E 2 DM7/E

Ebm7/F DM7/E EbM7/F DM7/E

Ebm7 Abm7 Dbm7 Fm7 Bb7b9
 Just Break-in' A - way, — your love — has o - pened eyes — that could - n't see. —
 — Break-in' A - way, — your bea - con in — the night —
 F#/E Gm7 Cm7 Repeat and Fade
 — dis - cov - ered me — Break - in' A - way, —

BLUES ON TIME

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By JEAN "TOOTS" THIELEMANS

Slow Blues

Em 3
 C7 3 Em 6 6
 B7 A7 Em
 5

BLUISH GREY

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Composed by THAD JONES

Moderately slow

C7 F7 C7 A7 D7
 G7 C7

BOOZE BROTHERS

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Composed by FRANK FOSTER

Moderately

Musical score for "Booze Brothers" in 4/4 time, moderately. The score consists of four staves of music. The first staff contains measures 1-4 with chords C9, Gb13b5, F9, Bb9, Am7, and Ab9. The second staff contains measures 5-8 with chords Gm11, C7#9, Gb13#11, F9, Eb13, D9, DbM9, C9, and B7b9. The third staff contains measures 9-12 with chords Bb9, A7#5, Eb13, D9b5, Ab9, G9sus, Fm7, and Em7b5. The fourth staff contains measures 13-16, with a first ending (1) of Eb13, AbM7, G7#5, and Db13, and a second ending (2) of AbM7, G7#5, Db13, and C9.

BUSTER'S LAST STAND

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Written by GIL EVANS
and CLAUDE THORNHILL

Quickly

Musical score for "Buster's Last Stand" in 4/4 time, quickly. The score consists of five staves of music. The first staff contains measures 1-8 with a repeating pattern of Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7. The second staff contains measures 9-12 with chords Gm7, Db7, C7, Gm7, Db7, C7#5, F6, C7#5, F6, and Bbm6. The third staff contains measures 13-16 with chords Fm6 and Db7. The fourth staff contains measures 17-20 with a repeating pattern of Gm7, C9, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7. The fifth staff contains measures 21-24 with chords Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7#5, F6.

BULLET TRAIN

65

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By LEE RITENOUR
and ERNIE WATTS

Moderate Funk

♩ GM7/A A13 Am7 A13

GM7/A A13 Am7 A13 GM7 F#m7

Em7 F#/B AbM7 Ab/Db BbM7 Db/Eb Bb13b9/Eb Db/Eb Eb13b9

To Coda ⊕ 1 C#m9 F#m11 Bm11 Em9 Am7/F# D/F# GM7 A/B Bm Em9

Em9 Am7/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

Em9 F#7b9 F#m GM7 A/B Bm Em9 2 C#m9 F#m11 Bm11 Em9 Am11 Dm11

GM7/A C#7#9 F#m7 AbM7/Bb Em9 A9sus

Dm7 BbM7 Gm7 Bb/C C#dim7 Em9 Am7/F# D/F# GM7 A/B Bm Em9
Play 4 times

Dsus/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

F#7b9 F#m GM7 D.S. al Coda A/B Bm Em9

CODA ⊕ C#m9 F#m11 Bm11 Em9 D/F# GM7 A/B Bm Repeat and Fade

BYRD LIKE

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By FREDDIE HUBBARD

Moderately

Musical score for 'BYRD LIKE' in 4/4 time, moderately. The score consists of four staves of music. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff continues the melody. The third staff includes a first ending marked '1' and a second ending marked '2'. The fourth staff concludes the piece. Chord symbols are placed above the notes: F7, Bb7, F7, A7, Bb7, Am7, D7, Abm7, Db7, Gm7, Db9, C7, F7, D7, Gm7, C7, F7, and F7#9.

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Slowly

Musical score for 'CALL ME IRRESPONSIBLE' in 4/4 time, slowly. The score consists of seven staves of music. The first staff has a key signature of one flat (Bb) and a time signature of 4/4. The second staff continues the melody. The third staff includes a first ending marked '1' and a second ending marked '2'. The fourth staff concludes the piece. Chord symbols are placed above the notes: F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D7#5, Am7b5, D7, Gm7, C7, Am7b5, D7b9, Dm7/G, G7, Gm7, C7, F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D13sus, D7#5, Gm7, C7, Am7b5, D9, Gm7, C7, A7, D7b9, Gm7, C7b9, F, D7b9, Gm7, C7b9, F, and FM13.

Call Me Ir - re - spon - si - ble, call me un - re - li - a - ble, throw in
un - de - pend - a - ble too. Do my fool - ish al - i - bis
bore you? Well, I'm not too clev - er. I just a - dore you. Call me
un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows
I'm in - clined to pur - sue. Call Me Ir - re - spon - si - ble,
yes, I'm un - re - li - a - ble, but it's un - de - ni - a - bly
true, I'm ir - re - spon - si - bly mad for you! you!

CAN'T TAKE YOU NOWHERE

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Music by TINY KAHN and AL COHEN
Words by DAVE FRISHBERG

Loose Swing

You knock back the schnapps, you talk back to cops, you walk in the room, and con-ver-
 loud and you're lewd, you tend toward the crude, my friends are dis-gust-ed with your
 sa-tion stops. — } I Can't Take You No-where. No, — I Can't Take You No-where.
 at-ti-tude. — }

You { stag-ger, you sag, you're half in the bag, one glass of beer and you're a
 mum-ble, you moan, you grum-ble, you groan, you called Hon-o-lu-lu on my

to-tal drag. — } I Can't Take You No-where. No, — I Can't Take You No-where.
 tel-e- phone. — }

{ I buy three or four, you mooch plen-ty more. The check comes a-round and you are
 I hear peo-ple say you won't go a-way. You drop by for break-fast and you

out the door. — } I Can't Take You No-where. No, — I Can't Take You No-where. I don't
 stay all day. — }

wan-na watch you fall on your face. — You're

Take You No-where. That's right! way. Try not to get up-tight. —
 So have a real nice day. —

But I Can't Take You No-where, — 'cause I don't know a place — where you can

show your face, — and an-y-way, I'd just like to say, "So sad to see you

must be on your must be on your way." — What a pit-y to say, "So long!" —

CAPTAIN FINGERS

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By LEE RITENOUR

Moderately
Cm7sus

F/G G/A Cm7sus F/G G/A

Cm7 F/G G/A Cm7 F/G G/A Cm7sus

F/G G/A₃ Cm7sus F/G G/A 1 Ab/Bb

F/G G/A Ab/Bb F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A

2 DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7 F7#5(b9) C#m/E

DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7

Gb/Ab Ab/Bb A/B Gm7 E7b9

D/E AbM9 GbM9 EM9 DM9 Cm7sus F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A Cm7sus F/G G/A

Cm7sus N.C. Bb/C F/G G/A Ab/Bb

Abm/Bb N.C. Bb7sus 1 F#7sus C#m7sus/F#

2 F#7sus C#7sus/F# F#ctns E7sus N.C.

Gm7/Eb C/D A/B N.C.

Bb7sus Ab7sus N.C. Ab7sus

N.C. Abm7 N.C.

Eb7sus D7sus C7sus A/B N.C. D/E

CANTELOPE ISLAND

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By HERBIE HANCOCK

Moderate Rock

Fm

Db7 Dm11

Fm

CATCHING THE SUN

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By JAY BECKENSTEIN

Moderately

Chord symbols and musical notation are present throughout the score, including:

- Staff 1: F, Bb/F, F7, Bb/F, F, Bb/F, F
- Staff 2: Bb/F, F7, Bb/F, F, Bb/F
- Staff 3: F7, Bb/F, F, Bb/F, F7
- Staff 4: Bb/F, F, Bb/F, F, Bb/F
- Staff 5: F, Bb/F, F7, Bb/F, F
- Staff 6: Bb/F, F7, Bb/F, F, Bb/F
- Staff 7: F, Bb/C, F N.C., EbM7, A7sus
- Staff 8: A7, Dm, G7sus, G7
- Staff 9: C, A7, Dm7, G7, C, A7
- Staff 10: Dm7, G7, C, A7
- Staff 11: Dm7, Dm7/G, G7, Bb/C, C
- Staff 12: Bb/C, C, D.C. al Coda

CODA

Chords: DbM7 , G7sus , G7 , C , A7 , Dm7 , G7 . **Repeat and Fade**

CAKE WALKING BABIES FROM HOME

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Words and Music by HENRY TROY,
 CHRIS SMITH and CLARENCE WILLIAMS

Moderately

Chords: D7 , G , E7 , A9 , A7 , C/D , D7 , Gm , D7 , D9 , Em , G7 , C6 , Cm , G , $\text{G\#dim7}$, D7 , A9 , D7 , D7+ , G , $\text{G\#dim7}$, D9 , D7 , $\text{G\#dim7}$, D7 , $\text{G\#dim7}$, A9 , D7 , G , D9 , G N.C. , D9 , G .

Here they — come, — look at — 'em { dem - on - strat-in'. } Go - in' some, —
 { syn - co - pat-in'. }

— ain't they { syn - co - pat - in'? } Talk of — the town, —
 { dem - on - strat - in'? }

eas - in' 'round, — pick-in' 'em up — and lay — in' 'em down. —

— Danc - in' fools, — ain't — they { dem - on - strat - in'? }
 { syn - co - pat - in'? }

They're in a class — of their — own. — Now — the on - ly way —

— to win is to cheat 'em, — you may tie — 'em but you'll nev - er

beat 'em. Strut your — stuff, — they're the — Cake Walk - in'

Ba - bies From — Home. — Strut your — stuff, — strut your —

— stuff, — Cake Walk-in' Ba - bies From — Home. —

CAREFUL

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By JAMES S. HALL

♩=76 Even 8th note feeling

Musical score for "CAREFUL" (Jazz style). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩=76 Even 8th note feeling. The score consists of five staves of music, with various chords indicated above the notes: A7, D7, A7, F7, E7 3, and A7. The music features a mix of eighth and sixteenth notes, with some triplet markings.

CANNONBALL

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Music by JOSEF ZAWINUL

Funk Ballad

Musical score for "CANNONBALL" (Funk Ballad style). The score is written in treble and bass clefs with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The tempo is marked as Funk Ballad. The score consists of five staves of music, with various chords indicated above the notes: Eb, Eb/Db, Cm7, Abm7, Bbm7, A9b5, Eb, Eb/Db, Cm7, Ebm11/Bb, Ab7, Eb, Ab/C, Fm7, Ebm11/Bb, Ebm11/Bb, Eb7, EbM7, Ab/Eb, EbM7, Ab/Eb, Ab/Bb, Fm7, EbM7, Latin Dm9, EbM7, and Repeat ad lib. and Fade. The music features a mix of eighth and sixteenth notes, with some triplet markings and a "To Coda" section.

CARAVAN

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL

Moderately

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

Night _____ and stars a - bove that shine so bright _____ the mys - t'ry
Sleep _____ up - on my shoul - der as we creep _____ a - cross the
you, _____ be - side me here be - neath the blue _____ my dream of

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

of their fad - ing light _____ that shines up - on our Car - a -
sands so I may keep _____ this mem - 'ry of our Car - a -
love is com - ing true _____ with - in our de - sert Car - a -

Fm6 Fine F7 F7b9 F+ Bb7

van. _____ } This _____ is so ex - cit - ing, you _____ are so in -
van. _____
van. _____

Fm7/Bb Bb7 Eb7 Gdim7 Ab C7 Fm6/C Cdim7 C7

vit - ing rest - ing in my arms as I thrill to _____ the mag - ic charms _____ of

CECILIA IS LOVE

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Composed by FRANK FOSTER

Moderately fast Bossa Nova

Ab/Bb Bb6 AbM7/Bb EbM9 AbM7/Bb Eb6 EbM9 Cb/Db Db6 CbM7 Gbm9

DM7/E EbM9 Cb/Db Gbm7 DM7/E To Coda ⊕ Gm7/Bb AbM7/Bb Gm7/Bb

AbM7/Bb Gbm9 Fbm7 Gbm7 DM7

AM7 3 Cbm7/Db Gm7/Bb

AbM7/Bb Gm7/Bb AbM7/Bb 3 EbM9/Bb Ab/Bb AbM7/Bb D.S. al Coda

CODA ⊕ EbM9 Cbm7/Db EbM9 Cbm7/Db EbM9 Cbm7/Db EbM9

Cbm7/Db EbM9 Cbm7/Db EbM9

CAROLINA SHOUT

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By JAMES P. JOHNSON

Fast Jump

N.C.

Chords and musical notation for 'Carolina Shout':

- Staff 1: G, D7/F#
- Staff 2: Em, G7, C, D7/F#, G, F#dim
- Staff 3: Em, Gm/Bb, D/A, G#dim, D/A, G#dim, A7, D7, G, F#dim7
- Staff 4: Em, G7, C, G, Em7 D7/F#, G, Dm/F, E7
- Staff 5: Am, C#dim7, G/D, A7/E, D7, G, D7, G, B7/F#
- Staff 6: Em, G7, C, G/B, D, G, G, B/F#
- Staff 7: Em, Gm, D/A, G#dim7, A7, D7, G/F, B7/F#
- Staff 8: Em, G7/D, C, D7, G, E7, Am, Cm6
- Staff 9: G/D, A7/E, D7/F#, G, D7, G7/B, C, G7/B, C, G/B, C, A7/C#, D7
- Staff 10: G7/B, C, G/B, C, G, C, F#7, Bm, Bb, D7/A, G7/B, C
- Staff 11: G7/B, C, G/B, C, G/D, A7/C#, D7, G, G7/F, C/E, Cm/Eb
- Staff 12: D7, G, D7, G, Em7, D7/F#, G, Em7, D7/F#

1 G F#7 Bm F#7 Bm Am D7 2 G G7/F

C/E Cm/Eb G/D D7 G/B C#dim G7

C C#dim G7 1 C C#dim G7 C C#dim7

G/D D7 G/B C#dim 2 C B Bb A A7/C# Dm

C/G D7/A G7/B C7 F6 F#dim C7 F6 F#dim

1 C7 F6 F#dim C B7 Em C7

2 C7 Gm/Bb A7 Dm C/G D7/A G7/B C C#dim

G7 C C#dim G7/D G7 C C#dim G7/D G7 C C#dim

D7 G C#dim G7/D G7 C C#dim G7/D G7 C Gm/Bb

A7 Dm/F Fm/Ab C/G D7/A G7/B C C#dim G7/D G7 C C#dim

1 G7/D G7 C C#dim G7/D G7 C G/D D7 G/B C#dim

2 C7/Bb Gm/Bb A7 Dm Fm C/G D7/A G/B C G7 C N.C.

Eb7 Ab7 G7 C N.C. G7#5 C6 (8va)

CAST YOUR FATE TO THE WIND

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Words and Music by VINCE GUARALDI
 and CAREL WERVER

Moderately, with a beat

C F C/F 3 Bb/F 3

A month of nights, — a year of days, — Oc - to - bers drift - ing in - to

C/F F

Mays. You set your sail — when the tide comes in — and you just

Bb C7 F Bb C Bb F Bb C Bb C/F

Cast Your Fate — To The Wind. — You shift your course — a -

F C/F 3 Bb/F 3 C/F

long the breeze, — won't sail up - wind on mem - o - ries. The emp - ty sky — is

F Bb C7 F Bb C Bb F Bb C Bb

your best friend — and you just Cast Your Fate — To The Wind. —

F C7 F Bb C7 F

That time has such a way of chang - ing a man through - out the

Bb C7 F Bb C7 F

years. — And now you're re - ar - rang - ing your life thru all your

Bb C9 F Bb C7 F Bb C7 F

tears — a - lone, a - lone. There

C/F F C/F 3 Bb/F 3

nev - er was, — there could n't be — a place in a time for men to
 now you're old, — you're wise you're smart, — you're just a man with half a

C/F F

be, who'd drink the dark — and laugh at day — and let their
 heart. You won - der how it might have been — had you not

Bb C7 1 F Bb C Bb F Bb C Bb 2 F

wild - est dreams blow a - way. — So
 Cast Your Fate — To The Wind. —

CHAMELEON

77

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By HERBIE HANCOCK, PAUL JACKSON,
HARVEY MASON and BENNIE MAUPIN

Medium Funk

Bbm7 Eb7 Bbm7 Eb7 Play 4 times Bbm7

1-3 Eb7 Bbm7 Eb7 4 Eb7 N.C.

CHANGE PARTNERS from the RKO Radio Motion Picture CAREFREE

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Words and Music by
IRVING BERLIN

Slowly

F G#dim7 C7 Gm7 Bbm6

Must you dance ev - 'ry dance with the same for - tu - nate man? You have

F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

danced with him since the mu - sic be - gan. Won't you Change Part - ners and

F6 F#dim7 Gm7 C9 F G#dim7 C7

dance with me? Must you dance quite so close with your lips touch - ing his

Gm7 Bbm6 F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

face? Can't you see I'm long - ing to be in his place? Won't you Change Part - ners and

F6 Bbm7 Eb9 Ab Ab6 AbM7 Ab6

dance with me? Ask him to sit this one out, and while you're a - lone

Ab Ab6 Gm7 Bbm7/C C7b9 F

I'll tell the wait - er to tell him he's want - ed on the tel - e - phone. You've been locked

G#dim7 C7 Gm7 Bbm6 F/A Db/Ab C7/G

in his arms ev - er since heav - en knows when. Won't you Change Part - ners, and

Cm6/Eb D7b9 Gm7 Gm7/C C7b9 1 F6 Gm7 C7b9 2 F6

then you may nev - er want to Change Part - ners a - gain. gain.

C'EST SI BON

(It's So Good)

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English Words by JERRY SEELEN

French Words by ANDRE HORNEZ

Music by HENRI BETTI

Moderately

Cm7 F7 BbM7

"C'est Si Bon," lov - ers say that in France,
 "C'est Si Bon," De par - tir n'im porte où,
 "C'est Si Bon," De pou voir l'em bras ser

Cm7 F7

when they thrill to ro - mance, it means that it's so good.
 Bras des - sus bras des sous En chan - tant des chan - sons.
 Et puis de r'com-men - cer A la moindre oc - ca - sion.

Bb6 F+ Cm7 F7

C'est Si Bon, so I say it to
 C'est Si Bon, De se dir - 'des mots
 C'est Si Bon, De jou - er du pla -

BbM7 Cm7

you, like the French peo - ple do,
 doux. Des pe - tits riens du tout
 no. Tout le - long de son dow

F7 Bb6

Be - cause it's oh, so good. Ev - 'ry
 Mais qui en di - sent long. En voy -
 tan dis que nous dan sons. C'est i -

Gbm7

word, ev - 'ry sigh, ev - 'ry kiss, dear,
 ant no - tre mi - ne ra - vi
 noui ce qu'elle a pour sé - dui - re,

Gm7 C7

leads to on - ly one thought and it's
 Les pas - sant dans la rue, nous en
 Sans par - ler de c'que je n'peux pas

Cm7 F7 N.C. Cm7 F7

this, dear. It's so good, noth - ing else can re -
 vient. dire. C'est Si Bon, De guet - ter dans ses
 dire. C'est Si Bon, Quand j'la tiens dans mes

BbM7 Cm7

place, just your slight - est em - brace.
 yeux Un es - poir mer - veil - leux.
 bras, De me dir' - que tout ca

F7 Dm7b5 G7b9

And if you on - ly would, be my
 Qui don - nele fris - son. C'est Si
 C'est á moi pour de bon. C'est Si

Cm7 Ebm6 Bbm7

own, _____ for the rest of my days.
 Bon, _____ Ces pe - tit's sen - sa - tions.
 Bon, _____ Et si nous nous ai - mons.

B7 F7

I will whis - per this phrase, _____ my dar - ling, "C'est Si Bon."
 Ça vaut moiux qu'un mil lion. _____ Tell' - ment, tell' - ment c'est bon.
 Cher - chez pas la rai - son _____ C'est parc' que C'est Si Bon.

1 Bb Cm7 F7 N.C. 2 Bb Gm7 F7

C'est Si I mean that it's so good,
 C'est Si Si
 C'est Si Si

Bb Gm7 F7 Bb Gm7 F7

when I say "C'est Si Bon." And I say "C'est Si Bon."

Bb Gm7 F7 Bb6

Be-cause it's oh, so good.

CHRISTINA

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By BUSTER WILLIAMS

Slowly $\text{\textcircled{S}}$

Gbm7 EM7/Gb Gbm7 EM7/Gb Gb Bb7#5(9) Eb7b5 Abm11 Gbm6/9

Fm11 E9sus4 Bb7#5(9) Ebm9sus Em9sus Ebm9sus Dbm11 AM7#5/B E6/9#11 Eb7#9b13/A

Abm9 Eb7#9 Abm9sus D7#5(9) Db13sus DM7(6/9) Bm7 Dbm7

Gb/Db EM7/Db Gb/Db EM7/Db Gb/Db Db13b9 Abm9/Db Gbm7 EM7/Gb Gbm7 EM7/Gb

Gbm7 Bb7#5(9) Eb7b5(9) Abm7 Gbm11 Fm11 E9sus Bb7#5(9) Ebm9sus Em9sus D7/E E/F

To Coda $\text{\textcircled{C}}$

Gbm7 E9#11 Bb7#5(9) Eb#9b13 Abm9sus GM7b5 Bm7 Db7#9

D.S. al Coda

Gb(no chord) Gbm7 EM7/Gb Gbm7 EM7/Gb Gbm7 EM7/Gb

CODA GM7b5 Gbm9(#11)

rit.

CHANGE OF SEASON

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By JOHN PATITUCCI

Moderately

1 Cm11 Fm11 F/G Ab6/9 Gm11#5 Cm11 Fm11 AbM7/Bb Ebm11 GbM7/Ab DbM9

2 Cm11 AbM7/Bb Am7#5 GbM7/Ab Gm11 E7#9#5 Am11

To Coda ⊕

DM9 C#m11 G13#11 F#m7sus

1 G13#11 2 G13#11 1st time D.S. 2nd time to next strain Abm7#5

DM9 C#m11 G13#11 F#m7sus CM7/D C#m11 G13#11 Play 4 times

DM9 C#m7 G13#11 F#m7sus CM7/D AM7/B C#m11 1 G13#11

2 G13#11 Abm7#5 FM7/G GbM7/Ab AbM7/Bb

Fm11 Gm11 Abm9 Bbm11 D.C. al Coda

CODA ⊕ GbM7/Ab Gm11 Abm11 Bbm11 Cm11

CHASIN' THE TRANE

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By JOHN COLTRANE

Brightly

F C7 Dm7 G7 Cm7 F7

Bb Cm7 F7 Bb C7 F

Gm7 C7sus F

1 2

A CHILD IS BORN

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P.O. Box 5807, Englewood, New Jersey 07631

By THAD JONES

Slowly

Musical score for "A Child Is Born" in 3/4 time, key of B-flat major. The score consists of three staves of music. Above the first staff are the following chords: BbM7, Ebm6/Bb, BbM7, Ebm6/Bb, BbM7, Ebm6/Bb, Am7b5, D7#9, Gm7, D7b9, Gm7. Above the second staff are: D7b9, Gm7, C9, F7sus, F13, BbM7, Ebm6/Bb, BbM7, Ebm6/Bb. Above the third staff are: BbM7, D7#9, EbM7, Ab13, Cm7b5/Gb, BbM7/F, Gb6#11, Gm7, C9, F7sus, 1 F13, 2 F7, BbM7. The piece ends with a double bar line.

COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

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Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Moderately

Musical score for "Cocktails for Two" in 4/4 time, key of G major. The score consists of seven staves of music with lyrics. Above the first staff are the following chords: C, G7#5, C, G7, Gdim7. Above the second staff are: G7, Dm7, G7, Dm7, G7#5. Above the third staff are: 1 C, C#dim7, G7, 2 Gm7. Above the fourth staff are: C7, C7#5, FM7, F6, Bb9, Am7. Above the fifth staff are: Adim7, Dm7, G7, Dm7, G7, C, C#dim7. Above the sixth staff are: G7, C, G7#5, C, G7, Gdim7. Above the seventh staff are: G7, Dm7, G7, Dm7, G7, C6, Fm, C. The piece ends with a double bar line.

In some se - clud - ed ren - dez - vous _____ that o - ver - looks the av - e - nue _____
rette, _____ to some ex - qui - site chan - son - ette _____

— with some - one shar - ing a de - light meet - ful chat, of this and that and
— two hands are sure to sly - ly meet be - neath a ser - vi - nette, with

Cock - tails For Two. _____ As we en - joy a cig - a - Cock - tails For Two. _____

My head may go reel - ing, but my heart will be o - be - di - ent

with in - tox - i - cat - ing kiss - es _____ for the prin - ci - pal in - gre - di - ent.

Most an - y af - ter - noon at five _____ we'll be so glad we're both a - live, _____

— then may - be for - tune will com - plete her plan that all be - gan with Cock - tails For Two. _____

CHROMOZONE

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By MIKE STERN

Medium Funk ♩ = 120

Bbm7

1 2

3 3

1 2

C#m7

1 2

Bbm7 Eb7 Ab7 G7

Gb7 F7 E7#9(#5) To Coda ⊕

Am G9sus C/Ab G13 Db/Gb F7 E7#5

Am G9sus C/Ab Am7 Bb7 B7 C7

F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 AbM7 AM7 Bb7#5 Eb/B

F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 AbM7 AM7Bb7#5 B7#5 C7#9(#5) Db9

C7#9 Db9 C7#9 Db9 C7#9 Abm7 G7#9(#5) Gb13 F7#9(#5) Em7 D.S. al Coda

CODA

E7#9(#5) Bbm7 4 Repeat ad lib. and Fade

COME BACK TO ME

from ON A CLEAR DAY YOU CAN SEE FOREVER

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Lyrics by ALAN JAY LERNER
 Music by BURTON LANE

Moderately fast

Gm7 C7 Gm7 C7 FM7 F6 Eb7#11

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come
 hide, hear me call! Must I fight cit - y hall? Here and now, damn it all, Come

Am7 D7b9 Gm7 C7 Gm7 C7

Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or
 Back To Me! What on earth must I do, scream and yell till I'm blue? Curse your

FM7 F6 Eb7#11 FM7 Bm7 E7b9 Am7 Bm7 E7

fly, on - ly please, Come Back To Me! On a mule; In a jet. With your
 soul, when will you Come Back To Me? Have you gone to the moon or the

Am Am6 Bm7 E7 Am7 D9#11 Gm7

hair in a net, in a tow'l ring - ing wet, I don't care, this is where you should be.
 cor - ner sa - loon, and to rack and to "roon"? Mad'moi - selle, where in hell can you be?

C9 Gm7 C7 Am7b5 D7 G7

From the hills; From the shore; Ride the wind to my door. Turn the high - way to dust;
 In a crate! In a trunk! On a horse! On a drunk! In a "Rolls" or a van

Bbm7 FM7 Dm7 Am7 Ab7 Gm7 C7#5 FM7

Break the law if you must; Move the world, on - ly just Come Back To Me!
 wrapped in mink or Sa - ran; An - y way that you can, Come Back To Me!

Bb13 1 FM7 2 F6/9

Come Back To Me! Come Back To Me! Blast your
 Come Back To Me! Come Back To Me! Back To Me!

CON ALMA

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Music by JOHN "DIZZY" GILLESPIE

Moderately

EM7 G#7/D# C#m7 B7 Bb7 EbM7 Ebm7 Ab7

DbM7 F7/C Bbm7 Ab7 G7 CM7 Fine

Cm7b5 F7b9 F#m7 B7

EM7 Fm7 Bb7 D.C. al Fine

CONCEPTION

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By GEORGE SHEARING

Moderately

Ebm7b5 Ab7b9 DbM7 Bm7 AM7 AbM7 Abm7

Db7 Gb7 F7 Bb7 A7 Ab7 G7

F#m7 B7 EM7 AM7 Ebm7 Ab7

1,3 DbM7 Fine 2 DbM7 F#m7 B7#5

EM7 F#m7 Abm7 Db7 Gm7 C7

F#m7 B7 Em7 A7 D.C. al Fine

CONTINENTAL BLUES

85

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By ERNIE WATTS

Moderately

Musical score for "Continental Blues" in 4/4 time, key of B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The tempo is marked "Moderately". The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. Chord symbols are placed above the staff: F7, Bb7, C7, Bb7sus, F7, Bb7, C7, F7, and Bb7. The score also includes a "To Coda" section and a "CODA" section. The piece concludes with a "Repeat ad lib. and Fade" instruction.

COUSIN MARY

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By JOHN COLTRANE

Brightly

Musical score for "Cousin Mary" in 4/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The tempo is marked "Brightly". The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and slurs. Chord symbols are placed above the staff: C7#9 Eb7#9 Ab7, C7#9 Eb7#9 Ab7, Ab7 D7 Db7, C7#9 Eb7#9 Ab7, D7b5, Db7, C7#9 Eb7#9 Ab7. The piece concludes with a repeat sign and a double bar line.

THE CRAVE

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By FERDINAND "JELLY ROLL" MORTON

Moderately

Dm

Bb

A7

Dm

Bdim

Gm

A7

N.C.

Dm

Bb

A7

Dm

N.C.

Dm

Bb

A7

Dm

E7/B

Gm6/Bb

A7

N.C.

Dm

Bb

A7

Dm

N.C.

C7

F

N.C.

F

Abdim

C7

F Abdim C7 C7#5
 F N.C. F
 Cm F7 Bb Bdim F C7
 F N.C. Bb N.C. Bb
 Edim Cm F7
 Bb Edim F7 N.C. Bb N.C.
 Bb A Dm
 A7 Dm N.C. F7
 Bb
 F7 Bb
 Bb7 Eb
 Edim 8va Bb Edim F7
 Bb Gdim F7 Bb N.C. Bb N.C.

Bb 8va Edim F7
 Bb Edim F7 N.C.
 Bb N.C. 8va Bb
 Dm A7 Dm Edim
 F7 N.C. F7
 Bb Bdim F7
 Bb Bb7
 A7 Bb7 A7 Bb7 A7 Bb7 Eb Edim
 Bb Eb C7 F7 Bb

DAHOMAY DANCE

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By JOHN COLTRANE

Moderately

G F/G G9 G/F F7
 G9 G/D F/D G9

COPENHAGEN

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 Lyric by WALTER MELROSE
 Music by CHARLIE DAVIS

Moderately

EbM7 Ebm6 Bb Db+ G7 C9 C7 F9
 Pro - fess-or man, won't you play play Cop-en-hag-en, 'cause that's one tune - sure has got me run-nin'
 Pro - fess-or man, won't you play play Cop-en-hag-en, 'cause that's the tune - drives my danc-in' shoes in

Bb Bb7 Bb7#5 EbM7 Ebm6 Bb Db+ G7
 wild. _____ No bod - y knows how that tune with burns up my clothes, so
 sane. _____ Be good to me, jazz me with that mel - o - dy. So

C9 C7 F9 Bb F9 Bb Bbm Bb Fine Bb Cm Ddim
 hey hey hey, - syn - co - pate it all night long. } Doo da da
 hey hey hey, - syn - co - pate it all night long. }

Bb Gb Bb F7 1 Bb F9 Bb F7#5 2 Bb F9 Bb Bb7 D.C. al Fine
 doo dum. { Step-pin' dad-dy - ma-mas' feel-in' - good. should. _____
 Syn - co - pate me - like a dad-dy -

CRAZYLOGY

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By BENNIE HARRIS

Moderately

Bb Cm7 F7 Bb Bbdim Cm7 F7
 Abm7 Db7 Gb Cm7 F7 Bb

D7 3 Dm7 G7

C7 3 Cm7 F7

Bb Cm7 F7 Bb Bbdim Cm7 F7

Abm7 Db7 Gb Cm7 F7 Bb

THE CREOLE LOVE CALL

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By DUKE ELLINGTON

Moderately slow

The musical score is written for piano and guitar. It begins with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The piano part is indicated by a piano (p) dynamic marking. The guitar part is indicated by a guitar (g) dynamic marking. The score includes various chords such as Bb6, Bb7, Eb, Bb, F7, F7#5, N.C. (No Chord), Eb7, To Coda, Edim, Bb, G#dim7, F7, and BbM9. The score also includes musical notations such as triplets, slurs, and repeat signs. The score ends with a CODA section.

THE DAWN OF TIME

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Written by JOE LOVANO

Slowly

G7#5 C7b13(#11) Am7 Bbdim Cm7 G7
 1 AbM7#11 2 CM7 Gm7 C7 Fm7
 AbM7#11 Gbm7#11 Dm7 Cm7 Am7 Gbm7 Bm7 Am#7

DANCING ON THE CEILING

from SIMPLE SIMON

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

F A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7

He danc - es to o - ver - head on the ceil - ing, near my bed, in my
I try to hide in vain on un - der - neath my coun - ter - pane; There's my

Am7b5 D7b9 Gm7 C7 F6 Gm7 C7 FM7

sight, through the night.
love up a - bove! I whis - per, "Go a - way, my lov - er, it's not fair,"

Am7b5 D7 Gm7 C7 F F#dim7 Gm7 C7 F

but I'm so grate - ful to dis - cov - er he's still there. I love my

A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7 F

ceil - ing more since it is a danc - ing floor just for my love.

DARLING, JE VOUS AIME BEAUCOUP

from LOVE AND HISSES

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Words and Music by
ANNA SOSENKO

Moderately

F Cm7 F7 Bb Bbm6 F Dm7 G7 C7

Dar - ling, Je Vous Aime Beau - coup, Je ne sais pas. What to do, you know you've com -

F C9 3 F D7 Gm7 C7 F Cm7 F7 Bb Bbm6

plete - ly sto - len my heart. Morn - ing, noon and night - time too, Tou - jours won - d'ring

F Dm7 G7 C7 F C7 3 F Bb7 F F7 Bb

what you do. That's the way I've felt right from the start. Ah, Cher - ie! my

Bb6 Bbm7 FM7 A7 Dm Dm#7 Dm7

love for you is très, très, fort; Wish my French were good e - nough, I'd

G9 C7 F Cm7 F7 Bb Bbm F

tell you so much more. But I hope that you com - pree all the things you mean to me.

G7 C7 1 F C9 F C7#5 2 F C9 F C9 F

Dar - ling, Je Vous Aime Beau - coup, I love you! Aime Beau - coup, I love you, yes, I do.

CROSS MY HEART

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By LEE RITENOUR
and ERIC TAGG

With a beat

Em7 GM7 A6 F#7

You asked me all a - bout my past, my oth - er love

Bm7 Em7 GM7 A

af - fair. 'Cause you're not sure, though this love will last, 'bout

A/B A6 Em7 GM7

if I'd ev - er leave you. You saw me with an the

Can't you see, you're the

A6 F#7 Bm7

oth - er girl, one. Why won't you think that be - lieve I'm un in - true. For

on - ly one. But

Em7 GM7 A GM7 G/A BM7

all the gold that was in the world, I would nev - er trade your love.

I don't know what you think I've done, can't look you in the eyes.

Em7 G A6

Cross My Heart, I'd nev - er de - ceive

Em7 G A6 Em7 G A6 F#/A#

you. So Cross My Heart, I would

Bm7

1 2

nev - er tell you lies. Cross My Heart,

nev - er leave your love.

Em7 G A6 Em7 G

I'd nev - er de - ceive you.

A6 Em7 G A6

So Cross My Heart, I would

G9 G/A BM7 GM7

nev - er tell you lies. You don't have to wor - ry 'bout me,

A/B Am7 D7

no one in this world could make me want to.

GM7 A/B BbM7

Put my love in - to jeo - par - dy, noth - in' in this world could

Gm7 Bb/C Fm7 Ab Bb6

take my heart a way.

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Ab Bb(add2) Csus2 Fm7 Ab Bb6

Cross My Heart.

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Cross My Heart, I would

Ab Bb(add2) Csus2 Fm7 Ab

nev - er tell you lies. Cross My Heart,

Bb6 Fm7 Ab Bb6 Gm7 Fm7 Ab

try to be - lieve me. So Cross My Heart,

Bb6 Gm Ab Bb(add2) Csus2 Repeat and Fade

I would nev - er tell you lies. Cross My Heart,

DECEPTACON

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By BUSTER WILLIAMS

Moderately

G7sus Em7b5

Bb7#9 Csus

F#7#9/Ab Db7#9/E EbM7b5 DbM7#11 BM7 DbM7#11

DOCTOR JAZZ

from JELLY'S LAST JAM

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Lyric by WALTER MELROSE
 Music by JOSEPH "KING" OLIVER

Moderately

Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Cdim Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb7
 Oh, Hel-lo Cen-tral, give me Doc-tor Jazz, _____ he's got just what I need, I'll say he has. _____

Ab Cdim Eb D7 Db7 C7 F7 G#dim F7 A7
 When the world goes wrong, _____ and I _____ got the blues, he's _____ the man who makes me get out

Bb G7 C9 F7 Bb C#dim Bb7 Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb13
 both my danc-ing shoes. _____ The more I get, the more I want, it seems. _____

Ab Ab7 G7 C7
 I page old Doc-tor Jazz _____ in all my dreams. _____ When I'm trou-ble bound and mixed, _____

F7 Bb Bb7 Cb7 Bb7 Eb Ab7 Eb6
 he's the guy that gets me fixed. _____ Hel-lo, Cen-tral, give me Doc - tor Jazz. _____

CRYSTAL SILENCE

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Music by CHICK COREA

Slowly

Am Em FM7#11 3
 Bm7 Bbm7 3 Am 1 Bm C D7sus E7b9
 2 Dm E7#9
 Am Bbm7#11 3 FM7 3 G7sus 3
 Am D Am

B $\flat$ Fm7 C Gm7
 B7 $\flat$ 13 E7sus E7 Am7 Em
 FM7 $\sharp$ 11 3 Bm7 B $\flat$ M7 3 Am
 Bm C D7sus E7 $\flat$ 9 Am B $\flat$ M7 Bm C D7sus E7 $\flat$ 9 Am

CUPCAKE

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By BENNY GREEN

Moderately slow

F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A E $\flat$ 9 E $\flat$ 7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11
 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 D9 Am7 D7 $\flat$ 9 D $\flat$ 9 A $\flat$ 7 G13 C9 1 A $\flat$ 13 Gm9 C7 $\sharp$ 9($\flat$ 13)
 2 F13 C9 F13 C7 $\sharp$ 9 G7 $\flat$ 13 C7 $\sharp$ 9
 C13 F13 C9 F13 Em9 A7 $\flat$ 9($\sharp$ 5) E $\flat$ m9 A $\flat$ 13 G13 C7 $\flat$ 9($\sharp$ 9) C9
 F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A E $\flat$ 9 E $\flat$ 7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11
 G $\sharp$ + C6/G D13($\sharp$ 11) Am7 D7 $\sharp$ 11($\flat$ 9) D $\flat$ 13 D9 G7 $\sharp$ 11($\flat$ 9 $\sharp$ 5) C9
 B $\flat$ 3 Em11 A7 $\sharp$ 11($\flat$ 9 $\sharp$ 5) B $\flat$ m9 E $\flat$ 11 $\sharp$ 5($\flat$ 9) D13 D13 D7 $\flat$ 13($\flat$ 9) D $\flat$ 13
 G7 $\flat$ 13($\sharp$ 9) G13 C9 F $\sharp$ m7 B7 $\flat$ 13 Em7 A7 $\flat$ 13 G $\flat$ M7/A $\flat$ FM9/G G7 $\sharp$ 9($\flat$ 13) CM7 $\sharp$ 11(6/9)
 rit.

DAT DERE

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Music by BOBBY TIMMONS
Lyrics by OSCAR BROWN, JR.

Moderately

Hey, dad - dy, what Dat Dere? — 'N' why dat un - der dere? — 'N' oh, dad - dy, oh, who dat in my chair? — 'N' what she do - in' dere? — 'N' oh, dad - dy, oh,

hey, dad - dy hey look it ob - er dere. — Hey, where dey go - in' dere? — 'N' hey, dad - dy can I go ob - er dere? — Hey, dad - dy what's a square? — 'N'

what dey do in dere? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? — where do we get air? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? —

Hey — My quiz - za - cal kid, — man he does - n't want

an - y thing hid, — he's for - ev - er de - mand - ing to know who, 'n' what 'n' why 'n' where. —

In - qui - sa - tive child and some - times the ques - tions are wild, — like dad - dy can

I ha' dat big ele - punt ob - er dere? — Don' wan - na comb my hair — 'n'

where my ted - dy bear? — 'N' oh, dad - dy, oh, hey look - a dat cow - boy com - in' dere! —

Hey, can I hab a pair — o' boots like dat to wear? — 'N' dad - dy, can

I ha' dat big el - e - punt ob - er dere? — The time — will march, the — life's — par - ade goes —

years will go, the lit - tle fel - la's gon - na grow. I got - ta tell him what he trudg - in' by, he'll need to know some rea - sons why. I don't have all the an - swers

To Coda ⊕

Am7b5 AbM7 D7 G7

needs to know, help him a - long so he'll know right from wrong, got - ta make him strong. -
but I'll try best that I can, gon - na help him plan so he will be a man. -

1 F#sus 2 D7 G7 Cm7 Cm7/Bb Am7b5 D7 Gm7 3 3

As You give a kid your best 'n' hope he'll pass the test when you fi - nal - ly

Am7b5 Dm7b5 G7 D7 G7 Cm7 Cm7/Bb

send him out in - to the world some - where. But when he's grown I'm bet - tin'

Adim D7 Gm7 D7 G7 3 5

nev - er will for - get. 'N' dad - dy can I ha' dat big el - e - punt ob - er

F#sus D.S. al Coda CODA D7 G7 Cm

dere? Hey, I ha' dat big el - e - punt ob - er dere? -

DON'T WORRY 'BOUT ME

from COTTON CLUB PARADE

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on behalf of Ted Koehler Music

Lyric by TED KOEHLER
Music by RUBE BLOOM

Moderately

Bbm7 3 Eb7b9 AbM7 Fm7 Bbm7 3

Don't Wor - ry 'Bout Me, I'll get a - long; For - get a - bout me,

Eb7b9 Ab6 Bdim7 Bbm7 3 Db/Eb 3 Eb7 Bbm7b5

be hap - py, my love. Let's say that our lit - tle show is o - ver and so, the sto - ry ends;

Eb7b9 C7b9 Fm7 3 Bb7 3 Bbm7 Cm7 F7b9

Why not call it a day the sen - si - ble way, and still be friends. "Look

Bbm7 3 Eb7b9 AbM7 Fm7 Ebm7 3 3

out for your - self" should be the rule; Give your heart and your love to whom -

Ab13 Ab7#5 DbM7 Bbm7 3 Gb7 3

ev - er you love, don't be a fool. Dar - ling, why should you cling to some fad - ing thing that

Cm7 B7 Bbm7 3 Ebm7b9 Ab Fm Bbm7 Eb7 Ab

used to be? If you can for - get, Don't Wor - ry 'Bout Me.

DON'T YOU KNOW I CARE

(Or Don't You Care to Know)

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and PolyGram International Publishing, Inc. for the world

Words by MACK DAVID
Music by DUKE ELLINGTON

Slowly

Chords: EbM7, Bb7b9, Bbm7, Eb7, F7, Bb7, EbM7, Fm7, E7, EbM7, C7b9, Fm7, Bb7b9, EbM7, Fm7, Bb7, EbM7, Bb7b9, Bbm7, Eb7, F7, Bb7, EbM7, Am7b5, D7, Gm7, Am7b5, D7, Gm7, F#7, BM7, Ebm7, Adim7, B7, Fm7, Bb7, EbM7, Bb7b9, Bbm7, Eb7, F7, Bb7, EbM7, Fm7, E7, EbM7, C7b9, Fm7, Bb7b9, Eb6.

Lyrics:
 Don't You Know I Care or don't you care to know? — If you know I care
 how can you hurt me so? — Dar - ling, you are part of ev - 'ry breath I take, —
 — will you break my heart or give my heart a break? — I can't fig - ure out — what
 love's all a - bout — and where I fit in — to your scheme. — Am
 I wast-ing time, — please tell me 'cause I'm — down to my last dream? Won't you please be fair,
 love me or let me go. — Don't You Know I Care or don't you care to know? —

CURVES AHEAD

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By RUSS FREEMAN

Moderate Latin Rock

Chords: Bbm9, Cm11, Bbm9, EbM7, Bbm9, Cm11, Bbm9, Cm9, F11, Bbm9, Cm11, Bbm9, EbM7, Bbm9, Cm11, Bbm9, EbM7, Ebm9.

Piano accompaniment for the instrumental introduction of "Dream a Little Dream of Me". The piece is in 4/4 time, key of E-flat major (three flats). The melody is written in the treble clef. Chord symbols are placed above the staff: Gm7, Csus2/E, Cm11 (first ending), EbM7, Gm7, Csus2/E, Cm11, EbM7 (second ending), Cm11, EbM7, Gm7, Csus2/E, Cm11, EbM7, F11, Gm7, F/Bb, C/F, Eb6/9, C11, Dm11, EbM7, Gm7, F/Bb, C/F, Eb6/9, C11, Dm11, EbM7. The piece ends with a "Repeat and Fade" instruction.

DREAM A LITTLE DREAM OF ME

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Don Swan Publications, Miami, FL and Gilbert Keyes Music, Hollywood, CA

Words by GUS KAHN
Music by WILBUR SCHWANDT
and FABIAN ANDREE

Moderately

Vocal melody for "Dream a Little Dream of Me". The piece is in 4/4 time, key of E-flat major (three flats). The melody is written in the treble clef. Chord symbols are placed above the staff. The lyrics are written below the staff. The piece ends with a double bar line and a repeat sign.

Stars shin-ing bright a - bove you, night breez-es seem to whis-per, "I love you," birds sing-ing in the
syc - a - more tree, "Dream A Lit - tle Dream Of Me." Say "Night-ie-night" and kiss me,
just hold me tight and tell me you'll miss me; While I'm a - lone and blue as can be,
Dream A Lit - tle Dream Of Me. Stars fad - ing, but I lin - ger on, dear, still crav - ing your
kiss; I'm long - ing to lin - ger till dawn, dear, just say - ing this:
Sweet dreams till sun-beams find you, sweet dreams that leave all wor - ries be - hind you,
but in your dreams what - ev - er they be, Dream A Lit - tle Dream Of Me. Me.

DETOUR AHEAD

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By HERB ELLIS,
JOHN FRIGO and LOU CARTER

Slowly

AbM7 Db9#11 Cm7 Bbm7 Adim7
 Smooth road, clear day, but why am I the on - ly one trav - 'lin' this
 Wake up, slow down be - fore you crash and break your heart, gull - i - ble
 Bbm9 Eb13 Ab7sus Ebm7 Ab7 DbM7 E
 way? How strange the road to love should be so eas - y,
 clown. You fool, you're head - ed in the wrong di - rec - tion,
 1 AbM7 Fm7 Bbm7 Eb7 2 AbM7 F7b9 Bbm7 Eb7b9
 can there be a De - tour A - head? can't you see the De - tour A -
 AbM7 G7b9 Cm7 Dm7b5 G7
 head? The far - ther you trav - el, the hard - er to un - rav - el the
 CM7 A7b9 Dm7 G7b9 Cm7
 web he spins a - round you. Turn back while there's time, can't you
 Dm7b5 G7b9 CM7 Bbm7 Eb7b9
 see the dan - ger sign; soft shoul - ders sur - round you.
 AbM7 Db9#11 Cm7 Bbm7 Adim7
 Smooth road, clear night; oh, luck - y me, that sud - den - ly I saw the
 Bbm7 Eb7sus Eb7b9 Ab7sus Ebm7 D7 DbM7 E
 light. I'm turn - ing back a - way from all this trou - ble.
 AbM7 Fm7 C#m7 F#7 Cm7 F7 Bbm7 Eb7b9 AbM7
 Smooth road, smooth road, no De - tour A - head.

DIMINUSHING

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By DJANGO REINHARDT

Moderately slow

% D9#5
 Db9#5 C6/9
 (Musical notation for Diminishing)

1 2

G $\flat$ Db7 G $\flat$ Db7 G $\flat$ Db7

G $\flat$ Db7 G $\flat$ Db7 G $\flat$ A7

D9#5

Db9#5 C6/9 To Coda $\oplus$ D.S. al Coda

CODA $\oplus$ C6/9 D9#11 Db9#11

N.C. G7#5 C9#11

DON'T SMOKE IN BED

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By WILLIARD ROBINSON

Slowly

Fm7 Fm6 Fm7 Fm6 B $\flat$ 7 E $\flat$ m7

She left a note on her dress - er and her old wed - ding ring. With these few good - bye words,

Cm A $\flat$ 7 G7 Fm7 G7#5 G7 $\flat$ 9 Cm Bdim Cm ³ G7#5 Cm7 Fm7

sad - ly she sings: Good - bye old sleep - y head, - I'm pack - ing you in. Like I said, take care of

Dm7 $\flat$ 5 G7+ Fm6 ³ G7+ Cm Fm6 Cm Fm7 F#dim G7 $\flat$ 9 Cm Fm6 Cm Gm7 C7 Fm B $\flat$ m/F

ev - 'ry - thing. - I'm leav - ing my wed - ding ring. Don't look for me, I'll get a - head.

Fm G7 Cm Fm6 G7 1 A $\flat$ 7 G7 Cm Fm6 Cm Fm7 G7#5 G7 $\flat$ 9 2 A $\flat$ 7 G7 Cm Fm6 Cm

Re - mem - ber, dar - ling, Don't Smoke In Bed. Good - bye old Don't Smoke In Bed.

DOLPHIN DREAMS

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By LEE RITENOUR

Slowly, with a beat

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 B

C#m7 F#m7 EM7 A/B

EM7 A/B EM7 A/B EM7 A/B

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 Bsus

C#m9 F#m7 B7sus B13b9(#11) A6/B B7#9(b13) EM7 A/B

EM7 A/B E A/B E A/B Em7

F#/A# F/A

G Em7

F#/A# F/A G

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

EM7 A/B 3 EM7 A/B 3 EM7 A/B EM7 A/B

DINDI

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Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by ALOYSIO DE OLIVEIRA
English Lyrics by RAY GILBERT

Freely

EBM7 3 DbM7 3 EBM7 3 DbM7 CM7 3

Sky, so vast is the sky, with far - a - way clouds just wan - der - ing by. Where do they go? ____

Am9 Dm9 G13 EBM7 3 DbM7 3 EBM7 3

Oh, I don't know, don't know; Wind that speaks to the leaves, ____ tell - ing stor - ies that no one be -

DbM7 CM7 3 Am9 Dm9 G13 **Slow Bossa** EBM7 DbM7

lieves. Stor - ies of love ____ be - long to you and me. Oh, Din - di, if I

EBM7 3 Bbm7 Eb7b9 AbM7 Abm#7

on - ly had words I would say all the beau - ti - ful things that I see when you're with me,

Eb6 Bbm7 EBM7 DbM7 EBM7 3

oh, my - Din - di. Oh, Din - di, like the song of the wind in the

Bbm7 Eb7b9 AbM7 Abm#7 Eb6 Am7b5 D7

trees, that's how my heart is sing - ing - Din - di, hap - py - Din - di, when you're with me.

Gm Ebm6 Gm Ebm6 Gm C7b9 Fm C#m6 3

I love you more each day, ____ yes, I do, ____ yes, I do; I'd let you go a - way ____ if you

Fm C#m6 3 Fm7 Bb7b9 3 EBM7 DbM7 EBM7 3 3

take ____ me with you. ____ Don't you know, Din - di, I'd be run - ning and search - ing for

Bbm7 Eb7b9 3 AbM7 Abm#7 Eb6

you like a riv - er that can't find the sea, that would be me with - out you, my - Din - di.

DIPPERMOUTH BLUES

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Music by JOSEPH OLIVER

Moderately

Chord symbols and musical notation are provided for each staff:

- Staff 1: Bb, F7, Cm7, Fdim, F7, Bb, Eb7
- Staff 2: Bb6, Bb7, Eb9, Bb6
- Staff 3: F7, Bb6, CM7, C#dim, Bb6, Bb, Eb9
- Staff 4: Bb, Bb7, Eb9, Bb
- Staff 5: F7, Bb, CM7, C#dim, Bb, Bbm, Bb, Bbm
- Staff 6: Bb7, Eb9, Bb, F7
- Staff 7: Bb, F7, Bb6, Bb, Bb9
- Staff 8: N.C., Eb9, N.C., Eb9, N.C., Bb6, Cm7, F7
- Staff 9: Bb6, Eb7, Bb, Bb, Eb9, Bb, Bb7
- Staff 10: N.C., Eb9, N.C., Eb9, N.C., Bb, Cm7, F7
- Staff 11: Bb, Bb7, Eb9
- Staff 12: Bb, Cm7, F7, Bb

DOWN HEARTED BLUES

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Words by ALBERTA HUNTER
 Music by LOVIE AUSTIN

Moderately

E_b **C7** **F7** **B_b7** **E_b**

Gee, but it's hard to love some-one when that some-one don't love _ you. I'm so - dis - gust-ed,
 If I could on - ly find the {man} oh how hap - py I would _ be. To the Good Lord ev -

C7 **F7** **B_b7** **E_b7**

heart - bro - ken, too. I've got those Down Heart - ed Blues. Once I was cra - zy
 'ry night I pray. Please send my {man} back to me. I've al - most wor-ried my -

A_b **G7** **F7**

'bout a {man. — He} mis - treat - ed me all the time. The next {man} I get {he's} got to
 self to death won - d'ring why — {he} went a - way. But just wait and see {he's} gon - na

B_b **C7** **F7** **B_b** **B_b7** **E_b** **A_b** **B_b7**

prom - ise me to be mine, all mine. 1. Trou - ble, trou-ble, I've had it all my
 want me back some sweet day. 2. world in a jug, — the stopper's in my
 3. - 6. See additional lyrics

E_b **E_b7** **A_b** **B_b7** **E_b**

days. Trou - ble, trou - ble, I've had it all my days. It
 hand. Got the world in a jug. — The stopper's in my hand. Going to

B_b7

seems that trou - ble's going to fol - low me to my grave. — Got the
 hold it ba - by, till you come un - der my com - mand. — Say I

Additional Choruses (Ad lib.)

- Chorus 3:** Say, I ain't never loved but three {men} in my life.
 No, I ain't never loved but three {women} in my life,
 'Twas my {father, brother} and the {man} who wrecked my life.
 {mother, sister} {woman}
- Chorus 4:** 'Cause {he} mistreated me and {he} drove me from {his} door,
 {she} {she} {her}
 Ye, {he} mistreated me and {he} drove me from {his} door,
 {she} {she} {her}
 But the Good Book says you'll reap just what you sow.
- Chorus 5:** Oh, it may be a week and it may be a month or two,
 Yes, it may be a week and it may be a month or two,
 But the day you quit me honey, it's coming home to you.
- Chorus 6:** Oh, I walked the floor and I wrung my hands and cried,
 Yes, I walked the floor and I wrung my hands and cried,
 Had the Down Hearted Blues and couldn't be satisfied.

DOWN UNDER

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By DIZZY GILLESPIE

Brightly

The musical score is written for guitar in C minor, 4/4 time. It consists of 12 staves of music. The first four staves are primarily composed of eighth-note and quarter-note patterns, often with ties across bar lines. The fifth and sixth staves feature a more melodic line with slurs and ties, primarily using half notes and quarter notes. The final four staves return to a pattern of eighth-note and quarter-note runs, similar to the first four staves. Chord symbols are placed above the staves to indicate the harmonic structure: Cm7, Ab7, G7, and Fm7. The key signature has three flats (Bb, Eb, Ab), and the time signature is 4/4.

DOLPHIN DANCE

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By HERBIE HANCOCK

Moderately

EbM7 Bbm7 EbM7 Dm7b5 G7
 Cm7 Ab7 Cm7 Am7 D7

GM7 Abm7 Db7 Fm7 Bb7

Cm7 Cm7/Bb Am7 D7

GM7 G7sus A/G G7sus

F7sus G/F F7sus Em7 A7

Eb7 Am7 D7 Bm7 E7 Dm7

C#m7 F#7 Bm7 Am7/B Bm7 Am7/B

Bbm7 Bb7b9 Bbsusb9 Dm7b5 G7b9

EASY LIVING

Theme from the Paramount Picture EASY LIVING

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Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

FM7 F#dim7 Gm7 G#dim7 FM7/A Cm7 F7 BbM7 Eb7

FM7 3 Dm7 1 Gm7 C7 A#5 D9 G#5 C9 2 Gm7 C7b9 F Bb7 Ebm7 Ab7

Dbm7 Bbm7 Ebm7 3 Ab7 3 Ab7/Gb Fm7 Bb7b9 Ebm7 Ab7 DbM7 Db/C 3 Bbm7 Bbm7/Ab 3

Gm7b5 C7 FM7 3 F#dim7 Gm7 G#dim7 FM7/A 3 Cm7 F7

Bbm7 Eb7 FM7 3 Dm7 Gm7 C7b9 F

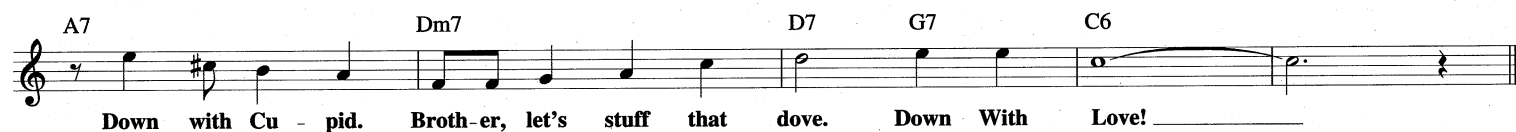
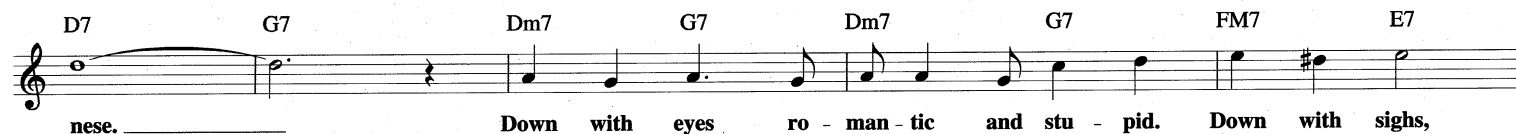
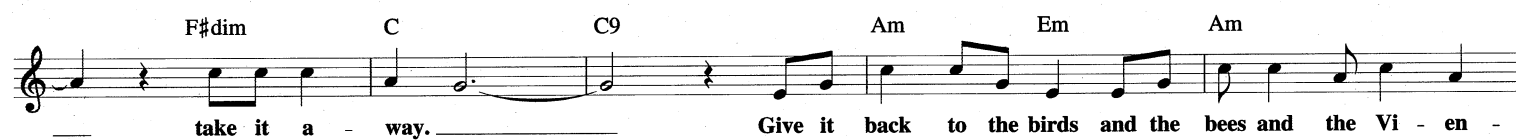
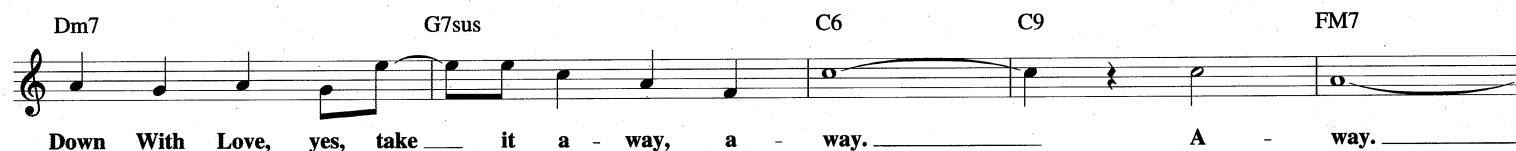
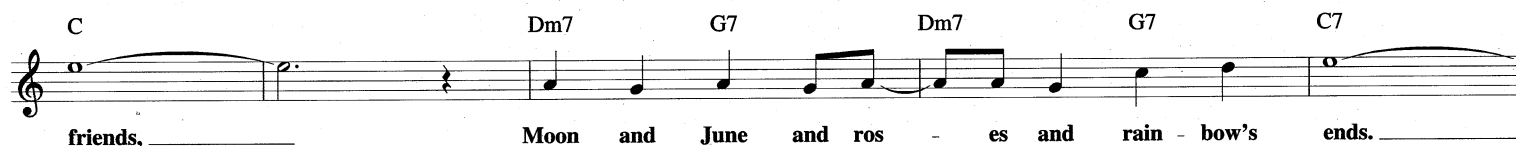
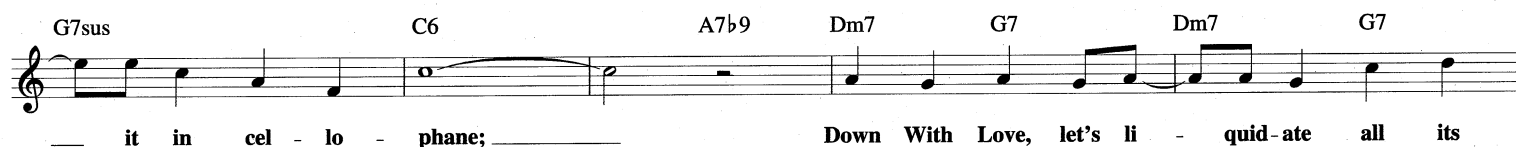
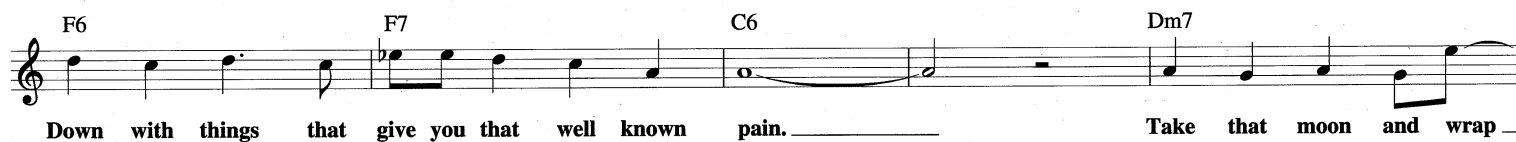
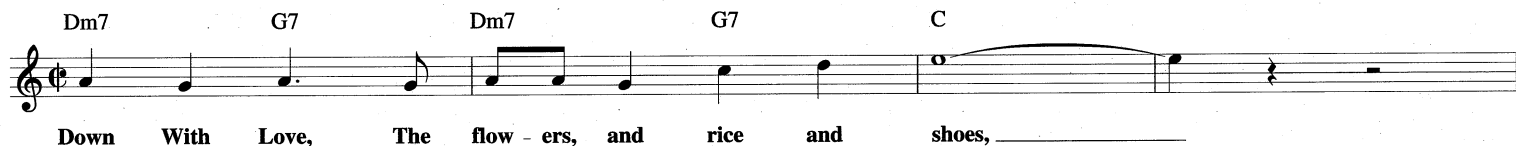
DOWN WITH LOVE

from the Musical Production HOORAY FOR WHAT!

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Moderately



DREAM DANCING

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Words and Music by
COLE PORTER

Moderately

When day is gone and night comes on, un-til the dawn what do I do? _____

I clasp your hand and wan-der through slumb-er-land, Dream Danc-ing with you. _____

We dance be-tween a sky se-rene and fields of green, spark-ling with dew. _____

It's joy sub-lime, when-ev-er I spend my time Dream Danc-ing with you. _____

Dream Danc-ing, oh, what a luck-y wind-fall! Touch-ing you, clutch-ing you _____

all the night through. So say you love me dear, and let me make my ca-reer Dream _____

Danc-ing to par-a-dise pranc-ing, Dream Danc-ing with you. When you. _____

EIGHT

Copyright © 1978 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately fast

Danc-ing to par-a-dise pranc-ing, Dream Danc-ing with you. When you. _____

EAST ST. LOUIS TOODLE-OO

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By DUKE ELLINGTON
and BUB MILEY

Moderately

Chord symbols and musical notation are present throughout the score, including:

- Staff 1: Dm A7/E Dm/F A7/E Bdim7 Bb7 A Dm/F A7/E Dm A7 3
- Staff 2: Dm A7 Dm Gm Dm
- Staff 3: A7 Dm Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb
- Staff 4: C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm A7 3
- Staff 5: Dm A7 Dm Edim Eb7 1 Dm 2 Dm
- Staff 6: C7 F C7
- Staff 7: F Db7 C7 F
- Staff 8: C7/G F Bb D7/A Gm F Abdim C7 F/A C7/G F Abdim7 C7
- Staff 9: 1 F Abdim7 C7/G C7 2 F Dm/F A7/E Dm A7 3 Dm
- Staff 10: A7 Dm Gm Dm
- Staff 11: Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb



DROP ME OFF IN HARLEM

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Words by NICK KENNY
Music by DUKE ELLINGTON

Moderately

Drop Me Off In Har - lem, any place in Har - lem. There's

some - one wait - ing there who makes it seem like Heav - en up in Har - lem.

I don't want your Dix - ie, you can keep your Dix - ie. There's

no one down in Dix - ie who can take me 'way from my own Har - lem.

Har - lem has those south - ern skies, they're in my ba - by's smile. I

i - dol - ize my ba - by's eyes and class - y up - town style. If

Har - lem moved to Chi - na, I know of noth - ing fin - er than to

stow a - way on a 'plane some day and have them Drop Me Off In Har - lem.

EASY DOES IT

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Words by SY OLIVER
Music by SY OLIVER and JIMMY YOUNG

Moderately

B♭ Gm7 Cm7 F7 B♭ Gm7
 Eas - y on the beat, you take it eas - y, nev - er turn - in' on the beat,
 Cm7 F7 B♭ Gm7 Cm7 D♭m7 Cm6 F7♭9
 and keep it eas - y, just a stead - y e - ven beat. Eas - y Does -
 B♭ Dm D♭dim Cm7 B♭7 E♭ Cm7 Fm7 B♭7
 It ev - 'ry time. You'll hear the danc - ers feet, an eas - y shuf - fle. Boy, it
 E♭ Cm7 Fm7 B♭7 E♭ Cm7
 real - ly is a treat. No nois - y scuf - fle sor - ta rid - in' with the beat
 D♭m7 Cm6 F7♭9 B♭ G7 G♭7 F7 B♭ Gm7
 Eas - y Does It. Watch 'em fall in line. Rhy - thm's for the feet,
 Cm7 F7 B♭ Gm7 Cm7 F7
 and when it's eas - y you can nev - er miss the beat, and it - 'll send you 'cause it's
 B♭ Gm7 Cm7 D♭m7 Cm6 F7♭9 B♭ F7 B♭
 sol - id - ly a treat. Eas - y Does It all the time.

EASY RIDER

(I Wonder Where My Easy Rider's Gone)

Copyright © 1998 by HAL LEONARD CORPORATION

By SHELTON BROOKS

Moderately

B♭7
 I won - der where my Eas - y Rid - er's Gone to day,
 won - der where my Eas - y Rid - er's Gone, dog - gone! (Maybe Kansas City where the girls are pretty)
 E♭7 B♭
 he nev - er told me he was goin' a way; If
 He went and put my brand new watch in pawn; (Had an Elgin movement with all the late improvements.) He
 F7/C Bdim F7 Cm6/E♭ D Em7♭5 Fdim7 D7/F# Gm E♭7 Gm/D D♭7
 he was here, he'd win the race. If not first, he'd get a "place." Cash
 had those fas - ci - nat - in' eyes, that just seem to hip - no - tize. I'm

in our tick - ets for a jol - ly "joy-ride" right a - way. I'm
sigh - ing for and I am cry - ing for that lov - in' man. I've

los - in' all my mon - ey, that is why I'm blue. To
got the blues, - but I am too darn mean to cry. (Just a little weeping
when I fall a-sleeping.) He'll

win a race, he knows just what to do; I'd put all my junk in
come a limp - in' home - ward by; (Once he got a bullet trying to steal a pullet.) Oh, tell me now have you

pawn to bet on an - y horse that Jock - ey's on. Oh! I won - der where my
seen my hand - some ev - er - lov - in' Sam - my Green. Oh! I won - der where my

Eas - y Rid - er's Gone. I
Eas - y Rid - er's Gone.

EASY STREET

© 1941 (Renewed 1969) BEECHWOOD MUSIC CORP.

By ALAN RANKIN JONES

Moderately slow

Eas - y Street, - I'd love to live on Eas - y Street, - no - bod - y works on Eas - y Street, -

just sit a-round all day, just sit and play the hors-es. Life is sweet - for folks who live on

Eas - y Street, - no week - ly pay - ments you mus' meet - that make your hair turn grey!

When op - por - tun - i - ty comes knock - in' you just keep on with your rock - in', you know

your for - tune's been made. - Now, if the sun makes you per - spire - there's a fel - low you can hire - to plant

trees so you can have shade on Eas - y Street. - I'm tell - ing ev - 'ry one I meet -

if I could live on Eas - y Street - I would - n't want no job to - day, so please go 'way.

EL PRINCE

© 1963 (Renewed) Desmond Music Company

By PAUL DESMOND

With a flowing movement

The musical score for "El Prince" by Paul Desmond is presented in ten staves, each containing a line of music with various chords and a flowing movement. The chords are as follows:

- Staff 1: Cm7, F7, Bb, G7, Cm7, F7
- Staff 2: Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7
- Staff 3: Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7
- Staff 4: Cm7, F7, Bb, Fb7b5, Eb, D7, Gm
- Staff 5: Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7, Cm7, F7
- Staff 6: Bb, G7, Cm7, F7, Bb, Fb7b5, Eb
- Staff 7: D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7
- Staff 8: Cm7, F7, Bb, Dm7, G7, Cm7, F7
- Staff 9: Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7
- Staff 10: Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7
- Staff 11: Cm7, F7, Bb, Fb7b5, Eb, D7, Gm

Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7 Bb7 Cm7 F7

Bb G7 Cm7 F7 Bb Fb7b5 Eb

D7 Gm Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7

ELEVEN FOUR

© 1961 (Renewed) Desmond Music Company

By PAUL DESMOND

Quickly

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 Am7b5 Abm7 Gm7 Gbm7

Fm7 Bb7 Eb6 F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 Dm7 G7 CM7 Am7

Gbm7 B7 E6 Am7 D7 G6 Em7 Am7 D7 Gm7 C7

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 **To Coda** ☉

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 **D.C. al Coda**

CODA ☉

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb6

EMANCIPATION BLUES

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By OLIVER NELSON

Medium Blues

EPISTROPHY

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 and Music Sales Corporation

By THELONIOUS MONK
and KENNY CLARK

Moderately

THE END OF INNOCENCE

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By BILLY CHILDS

Moderately slow

Dm C/D B $\flat$ M7 3 Am7 Dm C/D

Bm7 $\flat$ 5 3 C/B $\flat$ G/A Dm9#7 Dm9 EbM7#5/D DM7 $\flat$ 13 Dm7

E7(add11)/D Eb/D Dm Dm9#7 Dm9 EbM7#5/D DM7 $\flat$ 13

EbM7#11 Bm11 1 Em11 $\flat$ 5 3 A7#5 Dm C/D

Bm7 $\flat$ 5 3 C/B $\flat$ G/A 2 Bbm#7(add6) 3 Abm7#5 Gm6#7(#5)

Gbm7#11 Cm11 F13#11(#9) Bbm9

Gbm7/B $\flat$ Bbm9 Gbm7/B $\flat$ Bbm9 Gbm7/B $\flat$

Bbm7 Abm#7 G7#9(#5) F#m13 Fm11 EM7#11

Ebm11 D7#11(#9) C7#11(#9) Bm#7 Bbm11 $\flat$ 5 A13#11 DbM13 Fm11

EM7#11 E7#11(#9) 3 A7#5 Dm

C/D Bm7 $\flat$ 5 3 C/B $\flat$ G/A

EQUINOX

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Moderately

Chord progression for EQUINOX:

- Staff 1: Cm7
- Staff 2: Fm7
- Staff 3: Cm7, Ab7
- Staff 4: G7, Cm7, 1, 2

EV'RYTHING I LOVE

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Words and Music by
 COLE PORTER

Moderately

Lyrics for EV'RYTHING I LOVE:

You are to me ev - 'ry - thing, my life to be, ev - 'ry - thing.
 When in my sleep you ap - pear, fair skies of deep blue ap - pear.
 Each time our lips touch a - gain, I yearn for you, oh, so much a -
 gain. You are my fav - 'rite star, my ha - ven in heav - en a - bove. You are
 Ev - 'ry - thing I Love. Ev - 'ry - thing I Love.

ESTATE

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Music by BRUNO MARTINO
Lyrics by BRUNO BRIGHETTI

Slowly

E - sta - te sei cal - da co - me i ba - ci che ho per - du - to sei
pic - na di un a - mo - re che è pas - sa - to che il cuo - re mio vorrebbe cancel -
lar. O - dio l'e - sta - te! Il so - le che o - gni giorno - ci scal - da - va, che
splendi - di tramon - ti di - pin - ge - va a - des - so bru - nia so - lo con fu - ror...
Tor-ne-rà un al-tro in - ver - no, ca - dranno mil - le pe - ta - li di ro - se la
ne - ve co - pri - rà tut - te le co - se e forse un po' di pa - ce tor - ne -
rà! O - dio l'e - sta - te! che ha dato il suo profumo - ad o - gni
fio - re, l'e - state che ha creato il nostro a - mo - re per
far - mi poi mor - ri - ro di do - lor! O - dio l'e - sta - te!
O - dio l'a - sta - tel! E - O - dio l'e - sta - te!

THE FACE I LOVE

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Lyric by RAY GILBERT
 Music by MARCOS VALLE
 Portuguese Lyric by PAULO VALLE and G. PINGARILNO

Moderately bright

EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7 Ab7
 Just think of things like daf - fo - dils and peace - ful sheep on clo - vered hills, the
 Dbm7 Gb7 Dbm7 Dbm7 Gb7 Cm7 Fm7
 morn - ing song of whip - poor - wills and you'll see the face that I love. Think of
 Bbm9 D7#9(#11) Dbm7 C7#5(#9) Fm7 Gm7 AbM7
 an - y old sky get - ting read - y to cry, down comes the rain but it's rain - ing con -
 A7 Bb7 EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7
 fet - ti. Then think of things like far off isles, two blue - green eyes and sun - lit
 Ab7 Dbm7 Gb7 Dbm7 Dbm7 Gb7 Cm7
 smiles, and in your hand a wish - ing star, the one you thought too far a - bove.
 Fm7 Bbm9 D7#9(#11) Dbm7 Fm7 Bbm7 Eb7sus
 — Ev - 'ry love - ly view in - tro - du - ces you to The Face I Love.
 1 AbM7 Db7
 2 AbM7 Db7 AbM7 Db7 AbM7
 Just Love.

FALLING GRACE

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By STEVE SWALLOW

Medium Swing (in 2)

AbM7 D7/F# Gm7 Fm7 Bb7 EbM7 D7/F#
 Gm7/F C/E FM7 F#m7b5 B7b13 Em7 Am7 D7
 GM7 Cm7 C#dim7 Bbm7 EbM7 Em7b5
 A7 Dm7 Db7 Cm7 F7 Bbm7
 1 EbM7 2 AbM7 DbM7

FALLING IN LOVE

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Music by VICTOR FELDMAN

Slowly

To Coda I ⊕
To Coda II ⊕ ⊕

Bm9b5 Bm9/E E7b9 E7sus/A E6/G# F#m7 A/E

1 DM7 A/C# Bm7 D/E

2 AM9 D9 D9#11 Db7#9(#11) EbM9/F Em9/F# Ebm9 Gb/Ab Ab6/9 DbM7 Ab/C Bbm7 Ebm9b5/Ab

3

Ab13b9#(11) Bbm7 D7#5#(9)Gm7 Gm/F Em11 Em7/A A13b9 DM9 D+ F#M7/C# F#M7#5/C# Cm9b5

D.C. al Coda I

CODA I ⊕ DM7 A/C# Bm7 E6/B D/E E7b9 A6/9 D+ F#M7/C# DM7#5 Cm9b5 Cm7b5

D.C. al Coda II

CODA II ⊕ DM7 A6/9/C# Bm7 E6/B D6/E E7b9 A6/9 D+ F#M7#5/C# Cm9b5 Bbm76/9

FIRST TRIP

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Written by RON CARTER

Moderately

F Db7#5 Db+

1 F

2 F G D7

A A7 Db7 Gb7 G7 C7

F Db7#5

D7 G9 C7 F

FILTHY McNASTY

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Words and Music by
HORACE SILVER

Moderately

N.C. Ab13 A13 Bb13 E13 F Gb13

Now Filth - y can play. He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7sus(b9) Bb7#9 Ab13 A13 Bb13

all of you guys please get wise to what he has to say. Get with it,

Ab13 A13 Bb13 % Bb7

get with it. Well, he played his axe with Bla - key and Max. He
nev - er get bored when he runs a chord. When

Eb7

played up some funk with Diz - zy and Monk. And Bud was the first to
he plays a lick it al - ways is slick. Miles Dav - is was one to

Bb7 Gb13

give out the news. that this cat could swing and play up some blues. } He's got that
give him a shot. They sure - ly did burn. The mu - sic was hot.

F13 E13 Eb13 N.C. To Coda ⊕

soul - ful funk - y sound and he can real - ly get down. (What is his name?) Filth - y Mc - Nas -

1 2 Bb7

ty. You'll - ty. You can't go wrong with good old Filth - y. He'll turn you

Eb7

on most ev - 'ry set. He plays the blues like broth - er Mil - tie. He's

Bb7 F7 3

swing - in' like The Mod - ern Jazz Quar - tet. He's play - in' the type of horn that kind - a

Eb7 Bb7/D Eb6 Edim7 Bb6/F N.C. D.S. al Coda (with repeat)

makes you think of dear old Char - lie Park - er. Well,

CODA ⊕

Ab13 A13 Bb13 N.C. E13 F13 Gb13

ty. Now Filth - y can play He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7susb9 Bb7#9 Ab13 A13 Bb13 Ab13 A13 Bb13 Bb7#11(#9)

all of you guys please get wise to what he has to say. Get with it, get with it. Yeah.

500 MILES HIGH

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Lyric by NEVILLE POTTER
Music by CHICK COREA

Medium Latin

Em7

Some - day see, sure

you'll look in to her eyes,
just one look and you'll know
that your love stays so free,

Gm7

then there'll be no good and byes, and
she's so it nev - er can warm. You'll
then so it nev - er can die. Just

Bbm7

yes - ter - day will have gone and you'll
re - cog - nize this is love, and to -
re - al - ize this is truth, and a -

Bm7(b5) E7#9 Am7

F#m7(b5) Fm7

find your - self in an - oth - er space,
geth - er you're on an - oth - er plane,
bove the skies you will al - ways stay

1,2
Cm11 B7#9(#5)

N.C.

Five Hun - dred Miles High.

2. You'll
3. Be

3
Cm11 AbM7 N.C. Cm11

High.

(MEET) THE FLINTSTONES
from THE FLINTSTONESCopyright © 1960, 1962 by Barbera-Hanna Music
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JOSEPH BARBERA and HOYT CURTIN

Quickly

FM7 Bb7 Am7 D7b9 Gm7 C11 C7b9

1 A7b13 D9 G7b13 C9

Flint - stones, Meet The Flint - stones, they're a mod - ern stone age fam - i - ly.
From the town of Bed - rock, they're a place right out of his - to -

2 F Bb7 F A7 D7 G7 C7

ry. Let's ride with the fam - ly down the street, through the cour - te - sy of Fred's two

To Coda ⊕

FM7 Gm7 Am7 Bbm7 Eb7 Am7 Ab13 Gm7 Gb7b9 F6 D7b9 Gm7 C7b9

feet. When you're with the Flint - stones, have a ya ba da ba gay old time.

D.C. al Coda
(with repeat)

⊕ Bbm7 Eb7 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 C7b9 F6

have a ya ba da ba doo time, a ya ba doo time, you'll have a gay old time.

FOUR ON SIX

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By JOHN L. "WES" MONTGOMERY

Moderately fast

Chords: Gm7, C7, Gm7, C7, Gm7, C7, Gm7, Cm9, F7#11(b9), Bbm9, Eb7#11(b9), Am9, D7#11(b9), Ebm9, Ab9#11, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, Bbm7, Gm7, G#m7, Am7, D7#9, Gm, N.C.

FEELS SO GOOD

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By CHUCK MANGIONE

Moderately

Chords: FM7, C/E, Dm7, Gm7, C7, C7/Bb, Am7, Dm7, Gm7, Gm7/F, Em7b5, A7#5, Dm, Eb(add9), Dm, Eb(add9), F, Eb(add9), Dm, Bbm7, Gm7, Am, Bb, Bdim, C7sus, F, D7.

Musical notation for the first system, featuring chords: D7/F#, Gm7, C7, F, D7, D7/F#, Gm7, Gm7/C, and FM7.

FLANAGAN

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By BILLY CHILDS

Quickly

Musical notation for the second system, featuring chords: Dm, Bm11b5, Em11b5 A7b9(b5), Dm, Bm11b5, Em11b5 A7b9(b5), Dm11, G7#11(b9), Cm11, F7#11(b9), Bbm11, Eb7b9(#5), AbM7, A13b9, Dm, Am9, D13, Gm11, C13b9, FM7, F#m7, B7, Fm9, Bb13, Ebm11, Ab13b9, DbM7, E7#9, A7#9(#5), Dm, Bm11b5, Em11b5 A7b9(b5), Dm, Bm11b5, Em11b5 A7b9(b5), Dm11, G7#11(b9), Cm11, F7#11(b9), Bbm11, Eb7b9(#5), AbM9, FM7, C#m9, F#7b9, A#m7, AM13#11, Bbm11, Eb13#11(b9), Em11b5, A7#5, To Coda ⊕, Dm, D.C. al Coda, CODA ⊕, A7#9(#5), Dm13.

FLY WITH THE WIND

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By McCOY TYNER

Moderate Afro-Latin Beat

C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus DbM7 G13b9
 C7susDbM7#11
 1 C7sus DbM7#11 C7sus DbM7#11 2 C7sus DbM7#11
 N.C. C7sus Eb(add9)(no3rd) F7sus Gm7 C7sus N.C.
 F7sus Ab6 Eb(add9)(no3rd) Fsus N.C.
 F G Eb F G Db Eb F G Eb F G Db Eb
 C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus
 DbM7 G13b9 C7sus DbM7#11 C7sus DbM7#11 Repeat and Fade

THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

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Music by JEROME KERN

Slowly

CM7 C7 FM7 G11 C/E Ebdim7 Dm6 Am/C Em7 Am7
 Some - day we'll build a home on a hill - top high, - you and I. - Shin - y and new, - a
 Some - day we may be add - ing a thing or two, - a wing or two, - we will make chang - es
 Dm7 G7#5 CM7 C7 FM7 G7 Em7 A7b9
 cot - tage that two - can fill. And we'll be pleased to be called
 as an - y fam - ly will. But we will al - ways be called
 Dm7 G7 C Am7 Dm7 G7 Em
 "The Folks Who Live On The Hill."
 "The Folks Who Live On The Hill." Our - ve - ran - da

will com-mand a view of mead-ows green, the sort of view that seems to want to be
seen. And when the kids grow up and leave us, we'll sit and look at that
same old view, just we two. Dar-by and Joan, who used to be Jack and
Jill, the folks who like to be called what they have al-ways been called,
"The Folks Who Live On The Hill."

FOR HEAVEN'S SAKE

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Words and Music by DON MEYER,
ELISE BRETTON and SHERMAN EDWARDS

Moderately

For Heav-en's Sake let's fall in love; It's no mis-take to call it love. An an-gel's
hold-ing hands with me, how heav-en-ly Heav-en can be. Here is ro-mance for us to
try, Here is the chance we can't de-ny; While Heav-en's giv-ing us the break, let's fall in
love, for Heav-en's Sake. { Don't say a word, my dar-ling. Don't break a spell like this;
Oh, what a love-ly mo-ment. Oh, what a night is this;
Just hold me tight, we're a-lone in the night, And Heav-en is here in a
Moon all a-glow, seems to want us to know, That Heav-en is here in a
kiss. } This pair of eyes can see a star; So Par-a-dise can't be so far, since Heav-en's
kiss. }
what we're dream-ing of, For Heav-en's Sake let's fall in love. For Heav-en's love.

FRECKLE FACE

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By SAMMY NESTICO

Easy Swing

Chords and notation for 'Freckle Face':

- Staff 1: Cm9, F7b9, Bbm9, G7#5(b9), Cm9, F9, F7b9
- Staff 2: Bbm9, Dbdim, Cm9, F7b9, Bbm9, G7#5(b9), Cm9
- Staff 3: F9, Eb/F, Bb, Bb7, Edim, Ebm6, Bb, B7/F#, Fm9, Bb7b9, Eb9
- Staff 4: D7#9, D7b9, Gm#7, Gm7, C13, B9, C9, Cm7, Gb9#11, F7, Dbdim, Cm9
- Staff 5: Cm9, F7b9, Bbm7, Dbdim, Cm7, Bdim, Cm7
- Staff 6: F7b9, Dm7b5, G7b9, C/E, Ebm7, Ebm6, Ebm7, Dm7, Bb6, Dbdim, Cm7, Cm7/F, Ebm6/F, Bb, Bb7, Edim, Ebm6, Bb6

FOREVER IN LOVE

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By KENNY G

Tenderly

Chords and notation for 'Forever in Love':

- Staff 1: F, Am, Bb, C, F
- Staff 2: Am, Bb, C, Bb, C
- Staff 3: Dm, Asus, F, Am, Bb, C, To Coda

1
Am Bb C

2
Am

Bb C F Am Bb

C F Am Bb C D.S. al Coda

CODA
⊕ F Am Bb C F

Am Bb C F Am

Bb C F Am Bb C F

FREEDOM JAZZ DANCE

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By EDDIE HARRIS

Medium Funk/Rock

N.C. Bb7

N.C. Bb7

N.C. Bb7#9

1 2

FREETIME

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By TOM SCHUMAN
and ELI KONIKOFF

Moderate Funk

CM7 C11 C FM7/C

CM7 C11 C FM7/C

CM7 F/C G/C CM9 CM7 C11 C

FM7/C CM7 F/C G/C CM9

Am D11 Em FM7 C13 B7 Bb11 F7 F#7 G13

C13 B7 Bb11 F7 F#7 G13 1 C13 B7 Bb11

F7 F#7 G13 N.C. A7#11 Gb7#11 Eb11 F11 G11

2 C13 B7 Bb11 F7 F#7 G13 N.C. A7#11 Gb7#11

Eb11 G11 E/G# Am F Em Am Dm Eb/Db C13

GIANT STEPS

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By JOHN COLTRANE

Fast Swing

BM7 D7 GM7 Bb7 EbM7 Am7 D7 GM7 Bb7 EbM7 F#7 BM7 Fm7 Bb7 EbM7

Am7 D7 GM7 C#m7 F#7 BM7 Fm7 Bb7 EbM7 1 C#m7 F#7 2 Fm7 Bb7 EbM7

FRENESI

131

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Words and Music by
ALBERTO DOMINGUEZ

Moderate Latin

It was Fi - es - ta down in Mex - i - co, And so I stopped a - while to
Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

see the show, I knew that Fre - ne - si meant "please love me"
de yo voy, pa - ra que mi al - ma sea no - más de ti,

And I could say Fre - ne - si. A love - ly se - ño - ri - ta
bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne

caught my eye, I stood en - chant - ed as she wan - der'd by,
tu mi - rar y la an - sie - dad que en - tre tus la - bios vi,

And nev - er know - ing that it came from me I gent - ly sighed Fre - ne - si.
e - sa lo - cu - ra de vi - vir y a - mar, que es más que a - mor, fre - ne - sí.

She stopped and raised her eyes to mine, Her lips just plead - ed to be
Hay en el be - so que te dí, al - ma, pie - dad, co - ra -

kissed, Her eyes were soft as can - dle - shine, So how was I to re -
zón; di - me que sa - bes tu sen - tir, lo mis - mo que sien - to

sist? And now with - out a heart to call my own, A great - er hap - pi - ness I've
yo. Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

nev - er known Be - cause her kiss - es are for me a - lone,
de yo voy, pa - ra que mi al - ma sea no - más de tí,

Who would - n't say Fre - ne - si. It was Fi - es - ta down in
bé - sa - me con fre - ne - sí. Quie - ro que vi - vas só - lo

si. who would - n't say Fre - ne - si!
sí, bé - sa - me con fre - ne - sí.

FRIENDS

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By CHICK COREA

Medium Latin

CM7 FM7/C CM7 D9/C BbM7/C

Fm6/C CM7 FM7/C CM7 D9/C₃

EM7/B AM7/B EM7/B F#/A# DM7/A FM7/A BbM7/A

AbM7 FM7 D6/9(add#11)

Fm6/C C/Bb Am#7 Fm6/C

CM7 FM7/C AM7 Am7 Dm7 G7b9 C Repeat and Fade F6/C

FULL HOUSE

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By DAVID SANBORN
and MARCUS MILLER

Medium Blues Shuffle

Fm9

Bb9

C7#5

Fm9

GEORGIA ON MY MIND

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Words by STUART GORRELL
Music by HOAGY CARMICHAEL

Slowly

Geor - gia, Geor - gia, the whole day through, Just an
old sweet song keeps Geor - gia On My Mind (Geor - gia On My Mind).
Geor - gia, Geor - gia, a song of you Comes as sweet and clear as
moon - light through the pines. Oth - er arms reach out to me;
Oth - er eyes smile ten - der - ly; Still in peace - ful dreams I see the road leads back to
you, Geor - gia, Geor - gia, no peace I find, Just an
old sweet song keeps Geor - gia On My Mind.

GETTIN' OVER THE BLUES

Copyright © 1963 (Renewed 1991) Atlantic Music Corp.

Words and Music by PORTIA NELSON
and HAL HACKADY

Moderately slow

There's a song note I don't sing an - y - more, there's a
that I no long - er read, there's a

cock - tail I won't drink a - lone. There's a smile and a face that I
pho - to I've turned to the wall. There's a mil - lion and one fool - ish

try to e - rase, and a num - ber I try not to phone. Go - in' my
things that I've done, but they don't seem to help me at all. I'm what you'd

own } Get - tin' O - ver The Blues. There's a
call }

Blues. I keep liv - ing it o - ver and

o - ver a - gain, ev - 'ry look, ev - 'ry sigh, ev - 'ry kiss. But the

more I re - mem - ber, the deep - er the pain. How could some - thing so won - der - ful

end like this? There are friends I don't see an - y - more, (Boy) there are
(Girl) (There's a

cuff links I no long - er wear. There's a lit - tle ca - fe I go
flow - er)

out of my way to a - void on the chance she'll be there. But what -

ev - er I do, it's in - creas - ing - ly true that a torch is a one way af -

F9#11 Bm7 E7b9 Am7 D7#5(b9) G

fair. No one can share Get - tin' O - ver The Blues.

Am7 D7 GM7

So I sit and I stare at my shoes, peo - ple

Am7 D7 GM7 Am7 D7

call and I stall, then re - fuse. And I think of the drink I could

Bm7 E7b9 Am7 D7 D7#5(b9)

use like an - y - one who's Get - tin' O - ver The

GM7 E7b9 Am7 D7#5(b9) G6

Blues, Get - tin' O - ver The Blues.

GODCHILD

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Composed by
GEORGE WALLINGTON

Moderately

N.C.

Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7 1 Bm7 Bbm7 A7

2 Ebm11 Dm11 Db7#11 CM7 C#dim Dm7 G7 C

Am7 Abm9 Db7 EbM7 Edim

Fm7 E7 Bbm7 3 Bdim Bbm7 Eb7 A

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7

GIRL TALK

from the Paramount Picture HARLOW

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Words by BOBBY TROUP
Music by NEAL HEFTI

Slowly and Bluesy

FM7 B9 B♭M7 Gm7 C7♭9 Am7 D7♭9

They We like to chat a-bout the dress - es they we will wear to-night, they we chew the fat a-bout their our

Gm7 Am7 B♭ C9 Fm7 B♭m7 G7♭5(b9) Gm7/C C7♭9

tress - es and the neigh - bor's fight. In-con - se-quen - tial things that men don't real - ly care to know

Am7 D7♭9 Am7 B♭m Cm6 D7 Dm7/G 3 G9 3

be - come es-sen - tial things that wom - en find so "ap - pro-po." But that's a dame, they're we're all the same;

Gm7/C 3 B♭m7 Am7 Dm7 Gm7 C9 FM7 B9

it's just a game. They We call it Girl Talk, Girl Talk. They We all me-ow a-bout the

B♭M9 Gm7 C7♭9 Am7 D7♭9 Gm7 Am7 B♭ C9

ups and downs of all their our friends the "who," the "how," the "why," they we dish the dirt, it nev - er ends.

Fm7 B♭m7 G7♭5(b9) Gm7/C C7♭9 Am7 D7♭9

The weak - er sex, the speak - er sex we you mor - tal males be-hold, but tho' we joke we would - n't

Am7 B♭m Cm6 D7 Dm7/G 3 G9 3 Gm7/C 3 B♭m7

trade you for a ton of gold. So ba - by stay and gab a-way, but hear me say that af - ter It's all been planned, so take my hand, please un - der - stand the sweet - est

Am7 Dm7 Gm7 C7♭9

1 F D7♯9 Gm7 C9 2 F FM9

Girl Talk, talk to me. Girl Talk, talks of you.

GLAD TO BE UNHAPPY

from ON YOUR TOES

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Music by RICHARD RODGERS

Reflectively

Gm7 Eb7♯11 Gm7 C7 Gm7

Fools rush in, so here I am ver - y Glad To Be Un - hap - py; I can't win, but

Eb7♯11 Gm7 C7 F F7♯5 B♭M7

here I am, more than Glad To Be Un - hap - py. Un - re - quit - ed love's a

FM7 D7 Gm7 C7 F F7#5 Bbm7 Bdim7 Am7 D7b9

bore, and I've got it pret - ty bad. But for some-one you a - dore,

Gm7 C7 F Gm7 Eb7#11 Gm7

it's a pleas-ure to be sad. Like a stray - ing ba - by lamb, with no mam-my and no

C7 Am7 Dm7 Gm7 C7b9 F6

pap - py, I'm so un - hap - py, but oh, so glad!

GOOD-BYE

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Words and Music by
GORDON JENKINS

Ab9 Ab7#5 G7#5 G7 G7b9

I'll nev - er for - get you, I'll nev - er for - get you. I'll

Cm Cm7 Cm6 Ab13 Cm Ab7

nev - er for - get how we prom - ised one day, to love one an - oth - er for -

G7b9 Cm6 Dm7b5 G7b9 C6

ev - er that way. We said we'd nev - er say, Good - bye.

G7b9 Dm7b5 3 G7b9 C6

But that was long a - go, now you've for - got - ten, I know.

C Fm9 Bb7b9 3 EbM7 3

No use to won - der why, let's say fare - well with a sigh; Let love

Ab7#11 G7 Ab9 Ab7#5 G7#5 G7 G7b9

die. But we'll go on liv - ing our own way of liv - ing, so

Cm Cm7 Cm6 Ab13 Cm Ab7

you take the high road and I'll take the low. It's time that we part - ed, it's

G7b9 Cm6 Dm7b5 G7b9 CM7

much bet - ter so. But kiss me as you go, Good - bye.

GOING HOME

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By KENNY G
 and WALTER AFANASIEFF

Tenderly

The musical score for "Tenderly" is written in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The key signature is G major, and the time signature is 4/4. The score includes various chords and musical notations.

Staff 1: G(add9), C(add9), D7sus

Staff 2: G(add9), C(add9), D7sus

Staff 3: Em, Em/D, C#m7b5, B/D#

Staff 4: Em7, Am7, D, G(add9), Em7, Am7, To Coda ⊕ D

Staff 5: Em7, Am7, D, G(add9), C(add9)

Staff 6: 1 D7sus, G(add9), C(add9)

Staff 7: D7sus, 2 D7sus, G(add9), C(add9), D7sus, D.S. al Coda

Staff 8: CODA ⊕ D, B7/D#, Em7, Am7, D, Gadd9

Staff 9: C(add9), C/D, Em7, Am7

Staff 10: D, G(add9), Em7, Am7, D, B7/D#, Em7, Am7

Staff 11: D, G(add9), C(add9), D7sus, C/D

G(add9) C(add9) D7sus

G(add9) C(add9) D7sus **Repeat and Fade**

GOOD MORNING HEARTACHE

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 8 Music Square West, Nashville, TN 37203

Words and Music by DAN FISHER,
 IRENE HIGGINBOTHAM and ERVIN DRAKE

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Good Morn-ing Heart-ache, you old gloom-y sight. Good Morn-ing Heart-ache, tho't we said good-bye last night.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) F DbM7

I tossed and turned un - til it seemed you had gone, but here you are with the dawn.

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Wish I'd for - get you but you're here to stay. It seems I met you when my love went a - way.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) Gb7 Bb/F F Bbm7 Am7 Gm7 FM7

Now ev - 'ry day I start by say - ing to you, Good Morn-ing Heart-ache, what's new?

Em7 A7#5(#9) Dm A/D F7 Em7 A13 DM7 F#m7 Em7 Ebm7 Dm7 G7#5(#9) C

Stop haunt-ing me now. Can't shake you no - how. Just leave me a - lone. I've

C#m7 F#7(add13) Cm7 F7(add13) Cm Ab/C Cm6 Cm7

got those Mon - day blues straight thru Sun - day blues. Good Morn-ing Heart-ache, here we go a - gain. —

F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9 Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9

Good Morn-ing Heart-ache, you're the one who knew me when. Might as well get used to you hang-in' a-round.

Gm7 C7 Gb7

1 F DbM7 2 F Ebm7 D7#9 DbM7 G7 C7#9 C7 F9b5

Good Morn - ing Heart-ache sit down! down! —

GRAVY WALTZ

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Lyrics by STEVE ALLEN
Music by RAY BROWN

Moderately

C F C/G E7/G# Am F#m7b5 Fm6
 Miss Mi - ran - da's } in the kit - chen this glor - i - ous day, Smell the gra - vy
 Pret - ty ma - ma's }

Em7b5 A7 D7 G7 C F
 sim - mer - in' near - ly half a mile a - way. La - dy Morn - in' Glo - ry, I say good

C/G E7/G# Am F#m7b5 Fm6 Em7b5 A7 D7 G7 C
 morn - in' to you, Chir - py lit - tle chick - a - dee told me that my ba - by was true. { Miss Mi -
 Well, she

F7 C F7 C7 F7
 ran - da's } ran to get her fry - in' pan when she saw me com - in'. Gon - na get a taste be -
 real - ly }

C Am D C/E D/F# G F/A G7/B C F
 fore it goes to waste, this hon - ey - bee's hum - min'. Mis - ter Weep - in' Wil - low, I'm thru with

C E7 Am F#m7b5 Fm Em7b5 A7 D7 G7 C
 all of my faults, 'cause { Mir - an - da's } rea - dy to do the ev - er new Gra - vy Waltz.
 my ba - by's }

GREENS

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By BENNY GREEN

Slow Blues

F F/Eb D6 Eb/Db F F/C F9 B9#11
 3 3

Bb9 Ab7 G7b9 Bb/C F D13b9
 3 3

G7 Very laid back C7 F6

F F/Eb Ddim Eb/Db N.C.
 3 3

F13#11(b9) Bb6 Cm7 Dbdim Bb9 F6 Gm7 Abdim Am7 A7b13(b9) D7#9

Gm7 Ab/C Gm/C Bb/C F6 To Coda Φ D.C. al Coda CODA Φ

GREEN EYES (Aquellos Ojos Verdes)

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Words and Music by ADOLFO UTRERA
and NILO MENDEZ

Moderately

N.C. EbM7 Eb Eb6 EbM7

Your Green Eyes with their soft lights, Your eyes that prom - ise sweet nights
A - que - llos o - jos ver - des de mi - ra - da se - re - na

Bring to my soul a long - ing a thirst for love di - vine.
De - ja - ron en mi al - ma eter - na sed de a - mar

In dreams I seem to hold you To find you and en - fold you
An - he - los de ca - ri - cias de be - sos y ter - nu - ras

Our lips meet, and our hearts too, with a thrill so sub - lime.
de to - das las dul - zu - ras que sa - bi - an brin - dar

Those cool and lim - pid Green Eyes A pool where - in my love lies
A - que - llos o - jos ver - des se - re - nos co - mó un la - go

so deep, that in my search - ing For hap - pi - ness, I fear
en cu - yas quie - tas a - guas un di - a me mi - ré

Fm Ab6 AbM7 Adim7 Eb/Bb Bbm6/Db

That they will ev - er haunt me All through my life they'll taunt me
No sa - ben las tris - te - zas que en mi al - mahan de - ja - do

C7 F7 Bb7

But will they ev - er want me Green Eyes make my dreams come
A - que - llos o - jos ver - des que yo nun - ca be - sa -

1 Eb Eb6 Edim7 Bb7 2 Eb

true. Your Green Eyes with their true.
ré. A - que - llos o - jos ré.

GUESS I'LL HANG MY TEARS OUT TO DRY

from GLAD TO SEE YOU

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Words by SAMMY CAHN
Music by JULE STYNE

Slowly

Em7 Ebm7 Dm7 G7#5 CM7 Am7 Dm9 G13

When I want rain, — I get sun - ny weath - er; I'm just as blue as the sky. —
Friends ask me out, — I tell them I'm bus - y; Must get a new al - i - bi. —

Gm7 C7b9 F Fm6 CM7 Dm7 Dm7b5 C G7

Since love is gone, — can't pull my - self to - geth - er. Guess I'll Hang My Tears Out To Dry. —
I stay at home, — and ask my - self where is { he? }
{ she? }

2 CM7 Dm7 C Gm7 C7 Gm7 C7

Guess I'll Hang My Tears Out To Dry. — Dry lit - tle tear - drops, my lit - tle tear - drops,

F C9#5 F6 Em7 A7 Em7b5 A7

hang - ing on a string of dreams. Fly lit - tle mem - 'ries, my lit - tle mem - 'ries, re -

Dm7 Ab7#11 G7 Em7 Ebm7 Dm7 G7#5

mind { him } of our cra - zy schemes Some - bod - y said — just for - get a - bout { him. }
{ her }

CM7 Am7 Dm9 G13 Gm7 C7b9 F Fm6

I gave that treat - ment a try; — Strange - ly e - nough, — I got a - long with - out { him. }
{ her }

CM7 Am7 F#m7b5 B7b5 Em7 Ebm7 Dm7 G11 C

Then one day he passed me right by. — Oh well, I Guess I'll Hang My Tears Out To Dry. —

GROWING

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By JOHN PATITUCCI

Moderately

Bm7b5 Bbm7 F(add9)/A Ab13

Gm7 Bbm7/C Abm7/Bb Fm7 Fm7/C D7#9 EbM9(b5) C/D Bb/C

F/G C7#9#5 EbM7/F EM13#11 F/G# E/G#

3

1 C#m7 2 C#m7 C#m7 To Coda ⊕

BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7 1

D9sus GM7 C#m7 F#7 2 3

D#7b9(#5) G#7#9(#5) C#m7 D.S. al Coda (with repeats)

CODA ⊕ BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7

D9sus GM7 C#m7 F#7 Repeat and Fade

HAPPY WITH THE BLUES

© 1961, 1962 (Renewed) HARWIN MUSIC CO.

Lyric by PEGGY LEE
Music by HAROLD ARLEN

Moderately slow

C7 F7 C7 F7 C7 F7

I've done some trav-'lin', done some un-rav-'lin', and for this shoe-string

C7 A13 A7#5 D7sus D7#11 G11 G7 CM7

paid lots of dues. But some-times may-be he calls me ba-by, and then I'm

F7 Eb7 Ab9(#11) G7 CM7 Bb7 A7b9 Dm7 Db7

Hap-py With The Blues. So man-y nights, man-y days I keep tell-ing my-

CM7 Bb7 A13b9 A7#5 D11 D7#11 D11 D7 Db7 Abm7

self what to do, where to go. But I stay here 'cause I need him and he needs me,

G7#5 C7 F7 C G7 A13 A7#5 D11

I know. Rooms get so lone-ly, with-out his fun-ny face, so I'll be

Dm7 G7b9 1 C7 G7#5 2 C7 G7#5 F7 C

Hap-py With The Blues. Blues.

THE HAWK TALKS

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By LOUIS BELLSON

Am7 D9 GM7 Em7 Am6 D7

GM7 G6 Em7 Am7 D9 GM7 Bm7 Bbm7 Am7 1 E7b9 Am7 D7b9

G G6 Em7 2 E7b9 Am7 D7b9 G Bb Db E

G6 F6 Bm7 E7b9 Am7 D7

G6 F6 Bm7 E7b9 D7b9 G6 Em7

Am7 D9 GM7 Em7 Am6 D7 GM7 G6 Em7

Am7 D9 GM7 Bm7 Bbm7 Am7 E7b9 Am7 D7b9 G

HAPPY HUNTING HORN

from PAL JOEY

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Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

Sound the hap - py hunt - ing horn, there's new game on the trail now. We're hunt - ing for

quail now, hap - py lit - tle hunt - ing horn. Play the horn but don't play corn, the

mu - sic must be nice now. We're hunt - ing for mice now hap - py lit - tle hunt - ing horn.

Eb6 Bbm7Eb7 Ab Ab6 AbM7 Ab6 Eb6 Ab/Bb EbM7 Eb7 Ab Ab6
 Dan - ger's eas - y to en - dure when you're out to catch a beaut; — Lie in am - bush
 AbM7 Ab6 EbM7 3 Cm 3 Fm7 3 Bb7#5 Eb Cm7
 but be sure, when you see the whites of their eyes, don't shoot! Play the horn from
 F7 Bb7 Eb Bb7 Eb6 Bb7 Eb6 Bb7 EbM7 Bb7 EbM7
 night to morn, just play, no — mat - ter what time. — Play "There'll be a hot time" —
 F7 Bb7b9 1 Eb6 Cm7 Fm7 Bb7 2 Eb6 Abm6 Eb6
 hap - py lit - tle hunt (Bang! Bang!) - ing horn! horn!

HELEN'S SONG

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By GEORGE CABLES

Moderately
DM7
 Bm7 Abm7b5 Db7#9(#5) GM7#11 D/F#
 FM7b5 Bm7 5 C9sus Bm7 Bbdim7 Am11 Ab13#11
 G#m7 C7 Bm7 GM7 Em7 Em7/A
 DM7 D6 To Coda ⊕ DM7 G/D D.C. al Coda
CODA
 ⊕ DM7 G/D **Rubato** Abm7b5 Db7#9(#5) Gm7 C7 Fm7 Bb7
 EbM7 E7b5 A7#9 Dm7 Bdim7 Bb9 A7#5 Ab7#11
Slowly
 Gm7 C7 Bm7 GM7 Em7 G/A D

HEEBIE JEBBIES

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By BOYD ATKINS

Moderato

E_b **E_b7** **A_b** **D_b7** **A_b**

I've got the Hee - bies, I mean the Jee - bies, o - ver a dance
I've got the Hee - bies, I mean the Jee - bies, talk 'bout a dance

Bdim7 **E_b7** **B_b7** **F[#]dim7** **E_b7/G** **A_b** **F7**

called Hee - bie Jee - bies. I'm al see - most in - sane — o - ver
the Hee - bie Jee - bies. You'll see girls and boys, — fa - ces

B_b9 **E_b7** **E_b** **E_b7** **A_b** **D_b7** **A_b**

that new strain. — It makes me shiv - er and makes me qui - ver just like a leaf
lit with joys. — If you don't know it you ought to learn it. Don't feel so blue,

A_b7 **D_b6** **E7** **A_b** **F7** **B_b7** **E_b7**

on Swa - nee Riv - er. Come on now — let's do that prance — called the Hee - bie Jee - bies
some one will teach you. Come on now — let's do that prance — called the Hee - bie Jee - bies

A_b **C7** **F7** **B_b7** **E_b7** **1 A_b** **Adim** **2 A_b** **D_b7** **A_b**

dance. Do you like it, it's the Hee - bie Jee - bies dance. Cause dance.
dance. You will like it, it's the Hee - bie Jee - bies

HERE'S TO MY LADY

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Lyric by JOHNNY MERCER
Music by RUBE BLOOM

Moderately slow

E_bM7 **Fm7** **Gm7** **G7[#]5** **Cm7** **B7[#]9** **B_bm7** **E_b7[#]5** **A_bM9**

Here's To My La - dy, here's a toast to my la - dy and all that my

Fm7 **A_bm6** **Fm7^b5** **B_b7^b9** **E_bM7** **G7^b9** **Cm7** **Fm7** **B_b7**

la - dy means to me. — Like a hearth in the win - ter, a breeze in the

E_bM7 **G7[#]5** **Cm** **Cm[#]7** **Cm7** **F7** **B_b7** **Fm9** **B_b7^b9** **E_bM7** **B_b7[#]5**

sum - mer, a spring to re - mem - ber is she. — Though the years may grow

E_b9sus **E_b7^b9** **A_bM7** **B_bm7** **A_bM9** **A_b6** **Cm** **Cm7** **F9** **Fm7^b5**

cold - er as peo - ple grow old - er, it's should - er to should - er we'll be. —

B_b9 **B_b7^b9** **E_bM7** **Fm7** **Gm7** **G7[#]5** **Cm** **B_bm7** **A_bM7** **A_bm6**

But be it sun - shine or sha - dy, here's my love to may la - dy. I

Gm7 **G_b7** **Fm7** **B_b7^b9** **1 E_b** **Cm7** **Fm7** **B_b7[#]5** **2 E_b** **A_bm6** **E_bM7**

pray, may she al - ways love me. — me. —

HIDEAWAY

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By DAVID SANBORN

Moderate Funk

The musical score for "Hideaway" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo/style is "Moderate Funk". The score consists of ten staves of music, each with specific chord notations written above the notes. The chords are as follows:

- Staff 1: Ab7sus, Ab7, Ab7sus, Ab7, Gb7sus, Gb7, Gb7sus, Gb7, Ab7sus, Ab7
- Staff 2: Ab7sus, Ab7, Gb7sus, Gb7, G7, Ab7sus, Ab7, B7
- Staff 3: Db7, E7, Eb7, Ab7sus, Ab7, B7, Db7
- Staff 4: Eb7, D7, Db7, E7, Ab7sus, Ab7, Db7/G Ab7/D
- Staff 5: Db7, C7, B7, Bb7, E7, F#7, Db7/G, Ab7sus
- Staff 6: Ab7, Db7, E7, Eb7, Ab7sus, Ab7
- Staff 7: Db7, Eb7, D7, Db7, E7, Ab7sus
- Staff 8: Ab7, Db7/G Ab7/D, Db7, C7, B7, Bb7, E7, A/E, E7
- Staff 9: A/E, E7, A/E, E7
- Staff 10: A/E, E7

HERE'S TO YOUR ILLUSIONS

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Words and Music by SAMMY FAIN
and E.Y. HARBURG

Slowly

The musical score for "Here's to Your Illusions" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked "Slowly". The score consists of nine staves of music. The lyrics are: "Here's to all your dreams, Here's To Your Illusions. May they always lead you in to my arms. Here's to all your hopes and those sweet confusions that charm you in to seeing my charms. Here's to that trick of romance that beguiles with a smile or a glance. As long as you're in this trance, I stand a chance with you. So here's to 'love is blind,' Here's To Your Illusions. Stay enchanted, please, put my heart at ease for all the years to come." The chords are indicated above the notes: F, Gm7, C7, F, Gm7, C7, F, G7, C7, F, Gm7, C7, F, Bm7b5, E7, AM7, F#m7, Bm7, E7, AM7, Cm7, F7, Bbm7, Cm7, F7, Bbm7, Em7b5, A7, Dm7, G7, C9, C9#5, F, Gm7, C7, F, Cm/Eb, D7, Gm7, Bb6, C7, Gm7, C7, F, Db7, F6.

Here's to all your dreams, Here's To Your Illusions.

May they al - ways lead you in - to my arms. Here's to

all your hopes and those sweet con - fu - sions that charm you in - to

see - ing my charms. Here's to that trick of ro - mance

that be - guiles with a smile or a glance. As long as you're in this trance,

I stand a chance with you. So here's to "love is blind,"

Here's To Your Il - lu - sions. Stay en - chant - ed, please,

put my heart at ease for all the years to come.

HONEST I DO

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By JIMMY REED
and EWART G. ABNER, JR.

Slowly

The musical score for "Honest I Do" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked "Slowly". The score consists of two staves of music. The lyrics are: "Don't you know that I love you Hon - est I Do. I nev - er placed no one a - bove you. Please tell me you love me," The chords are indicated above the notes: F, C7, F, G#dim7, Gm7, F, N.C., Bb.

Don't you know that I love you Hon - est I Do. I nev - er placed

no one a - bove you. Please tell me you love me,

stop driv-ing me mad. — You're the sweet-est — lit-tle wom-an that I ev - er

had. Please tell me you love — me, — stop driv-ing me mad. —

When I woke — up this morn-ing nev-er felt — so bad.

HOW ABOUT ME?

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Words and Music by
 IRVING BERLIN

Slowly

It's o - ver, all o - ver, and soon some - bod - y else — will

make a fuss — a - bout you, but How — A - bout Me? —

It's o - ver, all o - ver, and soon some - bod - y else — will

tell his friends — a - bout you, but How — A - bout Me? — You'll find some -

bod - y new, — but what am I to do? — I'll still re -

mem - ber you — when you — have for - got - ten.

And may - be a ba - by will climb up - on your knee — and

put it's arms — a - bout you, but How — A - bout Me? —

HOT TODDY

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Words and Music by HERB HENDLER
and RALPH FLANAGAN

Moderately fast

Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6
 Ab6/Eb Ab9 Ab6/Eb Ab9 DbM7 Db6 DbM7 Db6
 C6/G C9 C6/G C9 C6 E9 Eb9
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6
 Eb6/Bb Eb9 Eb6/Bb Eb9 Eb6/Bb Eb9 Ab

The musical notation for 'HOT TODDY' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of six staves of music. The first two staves end with a repeat sign. The third staff has a key signature change to two flats (Bb, Eb) after the first measure. The notation includes various chords and melodic lines with eighth and quarter notes.

HOW ARE THINGS IN GLOCCA MORRA
from FINIAN'S RAINBOWCopyright © 1946 by Chappell & Co.
Copyright RenewedWords by E.Y. HARBURG
Music by BURTON LANE

Slowly

FM7 Am7 D7#9 Gm7 C7
 How Are Things In Gloc-ca Mor-ra? Is that lit-tle brook still leap-ing there? Does it still run down to
 Gm7 C7 Gm7 C7 FM7 Gm7 C7sus
 Don-ny Cove, through Kil-ly begs, Kil-ker-ry and Kil-dare? How Are Things In Gloc-ca
 FM7 Am7 D7#9 Gm7 C7
 Mor-ra? Is that wil-low tree still weep-ing there? Does that lad-die with the
 Gm7 C7 Gm7 C7 Gm7 C7
 twink-lin' eye come whist-lin' by and does he walk a-way, sad and

The musical notation for 'HOW ARE THINGS IN GLOCCA MORRA' is written in 4/4 time with a key signature of two flats (Bb, Eb). It consists of five staves of music, each with lyrics underneath. The notation includes various chords and melodic lines with eighth and quarter notes. The key signature changes to one flat (Bb) after the second staff.

Gm7 C7 FM7

dream - y there, not to see me there? So I

BbM7 C7 FM7 Gm7 C7 FM7

ask each weep - in' wil - low and each brook a - long the way, and each

BbM7 C7 Em7b5 A7 Am7 D7

lad that comes a whist - lin' Too - ra - lay, How Are

Gm7 C7 FM7

Things In Gloc - ca Mor - ra this fine day?

HOW DEEP IS THE OCEAN

(How High Is the Sky)

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Words and Music by
IRVING BERLIN

Slowly

Cm7 Dm7b5 G7 Cm7 Am7b5 D7

How much do I love you? I'll tell you no lie.

Gm7 Am7 D7 Gm7 C7 Fm7 Bb7

How Deep Is The O - cean, how high is the sky?

Ebm7 Bbm7 Eb7 Ab7

How man - y times a day do I think of you?

Cm7b5 F7 Bb7 Dm7b5 G7

How man - y ros - es are sprink - led with dew?

Cm7 Dm7b5 G7 Cm7 Am7b5 D7

How far would I trav - el to be where you are?

Gm7 Am7b5 D7 Gm7 C7 Fm7 Bb7

How far is the jour - ney from here to a star?

Ebm7 Gm7b5 C7 Fm7 Abm7 Db7

And if I ev - er lost you, how much would I cry?

Ebm7 F7 Fm7 Bb7 EbM7

How Deep Is The O - cean, how high is the sky?

HOW MY HEART SINGS

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 Lyrics by ANNE ZINDARS
 Music by EARL ZINDARS

Moderately

How My Heart laugh - Singing, when it's you like hold dance me, and it's you like

tell fly - me ing that high - this er is than our the love clouds to can be. go. The You

songs that soar thru me com - pel me so com - plete - ly,

I must sur - ren - der to you and set free all the

joys that make my heart take wing,

all the love that makes my heart sing! It's like

CODA

do all this to me and much more than you know,

that's How My Heart Sings.

Chords: Em7, Am7, Dm7, G7b9, CM7, FM7, Bm7b5, Bb7#11, Am7, Abdim7, Am7/G, F#m7b5, EM7/B, Eb7/B, F#m7/B, B7b9, DM7/E, AM7/E, CM7/D, GM7/D, Em7/F#, B7#5, D.S. al Coda, Am7/E, Abdim/E, Am7, D9, Ab7b9, Em7, Am9, Ab6/9, G7, C

THE HUCKLEBUCK

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 Lyrics by ROY ALFRED
 Music by ANDY GIBSON

Slow Blues

Here's a dance you should know when

the lights are down low, grab your ba - by

Chords: Eb6, Bb7, Eb6, Eb7, Ab6, Bb7, Eb6, Bb7

then go. Do The Huck - le - buck, do The Huck - le - buck,

if you don't know how to do it boy, you're out of luck! Push your part - ner out,

then you hunch your back, start a lit - tle move - ment in your sac - ro - il - i - ac.

Wig - gle like a snake, wad - dle like a duck. That's the way you do it when you

do The Huck - le - buck. (Spoken:) Hey! Not now I'll tell you when. do The Huck - le - buck.

A HUNDRED YEARS FROM TODAY

from LEW LESLIE'S BLACKBIRDS OF 1934

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Lyric by JOE YOUNG and NED WASHINGTON
Music by VICTOR YOUNG

Slowly

Don't save your kis - ses, just pass them a - round, you'll find my rea - son is
Why crave a pent - house that's fit for a queen, you're near - er hea - ven on
The moon is shin - ing and that's a good sign, cling to me clos - er and

log - ic - 'lly sound. Who's gon - na know that you passed them a - round, A
Moth - er Earth's green. If you had mil - lions, what would they all mean, A
say you'll be mine. Re - mem - ber dar - ling, we won't see it shine A

Hun - dred Years From To - day. Hun - dred Years From To - day. So laugh and sing, make

love the thing, be hap - py while you may; there's al - ways one be - neath the sun that's

bound to make you feel that way.

CODA
day, A Hun - dred Years From To - day.

HYPNOSIS

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Written by JOE LOVANO

N.C. A(no chord) N.C.

A(no chord) N.C. Bb(no chord) N.C.

Db(no chord) N.C. D(no chord) Db7b5 D7b5 F7b5

G7b5 C7b5 D7b5 E7b5 F7b5 A(no chord)

N.C. A(no chord) N.C. Bb(no chord)

Db(no chord) N.C. D(no chord)

I AIN'T GOT NOTHIN' BUT THE BLUES

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Words by DON GEORGE
 Music by DUKE ELLINGTON

Slow Blues

Fdim F Bb9

Ain't got the change of a nick - el, _____ ain't got no bounce in my shoes, _____

D7 Db9 Gm7/C C7 F F7/Eb Fdim/D Bbm6/Db

ain't got no fan - cy to tick - le, _____ I Ain't Got Noth - in' But The Blues. _____

F/C Ddim7 Bbm/Db Fdim F Bb9

_____ Ain't got no cof - fee that's perk - in', _____ ain't got no win - nings to lose, _____

D7 Db9 Gm7/C C7 F F7/Eb Fdim/D Bbm6/Db

ain't got a dream that is work - in', _____ I Ain't Got Noth - in' But The Blues. _____

F A7 D7

When trum - pets flare up I keep my hair up, I just can't make it come down.

G9 G7b5/Db C7 D7 Db9

Be-lieve me, Pap - py, I can't get hap - py since my ev - er-lov - in' ba - by left town.

Fdim F Bb9

Ain't got no rest on my slum - bers, ain't got no feel - ings to bruise,

D7 Db9 Gm7/C C7

ain't got no tel - e-phone num - bers, I Ain't Got Noth - in' But The Blues.

C7

Ain't got the change of a nick - Blues.

2 F Bbm6 F6

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by JIMMY McHUGH
and CLARENCE GASKILL

Moderately

F6 Fm6 C D7 G7

Your eyes of blue, your kiss - es too, I nev - er knew what they could do, I Can't Be-lieve That

CM7 Dm7 G7 C7#5 F6 Fm6 C

You're In Love With Me. You're tell - ing ev - 'ry - one I know, I'm on your mind each

D7 G7 C F9 C E7

place you go, they can't be-lieve that you're in love with me. I have al - ways

Em7 E7 A9 A7 D7 Dm7 D7

placed you far a - bove me, I just can't i - mag - ine that you

G9 G7#5 C7#5 F6 Fm6 C

love me. And af - ter all is said and done, to think that I'm the

D7 G7 G7#5 C F9 C

luck - y one, I Can't Be-lieve That You're In Love With Me.

I AM IN LOVE

from CAN-CAN

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Words and Music by
COLE PORTER

Moderately

F F6 F7

I am de-ject-ed, I am de-pressed, yet res-sur-rect-ed

D7 Gm Gm6 Gm7

and sail-ing the crest. Why this e-la-tion mixed with de-fla-tion?

C7 C7b9 FM7 C+ F

What ex-pla-na-tion? I Am In Love! Such con-flict-ing ques-tions ride

F6 F9 Am7b5 D7 Gm

a-round in my brain. Should I or-der cy-a-nide or or-der cham-pagne?

Gm6 Gm7 Gm Gm7

Oh, what is this sud-den jolt? I feel like a fright-ened colt just hit by a thun-der-bolt;

C9#5 F Ab7 Db Ebm7 Ab7 DbM7

I Am In Love! I knew the odds were a-gainst me be-fore,

F#7 B C#m7 F#7 BM7 Bm7 E7 A

I had no flare for flam-ing de-sire. But since the gods

Bm7 E7 AM7 Am7 D9 G Db7#11 Gm7

gave me you to a-dore, I may lose, but I re-fuse to fight the fire!

C9#5 F F6 F Am7b5

So, come and en-light-en my days and nev-er de-part. You on-ly can bright-en the blaze

D7 Gm7 G9 Bdim7 F6/C Cm7 F7

that burns in my heart, for I am wild-ly in love with you and so in

Bbm7 1 Bbm6 F 2 Bbm6 F

need of a stam-pede of love! I am de-pede of love!

I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER
Music by DUKE ELLINGTON

Moderately

G6 G6/9 C9#11 Bm7 E7b9 Am7 D9sus C9#11 Bm7 E7b9 Am7 D7#5

The po-ets say that all who love are blind; But I'm in love and I know what time it is! The

G6/9 C9#11 Bm7 E7b9 Am7 D9sus D9 G

GoodBook says "Go seek and ye shall find." Well, I have sought and my what a climb it is! My

Dm7 G7#5 CM7 Am7 B7 E7

life is just like the weath-er, it chang-es with the hours; When he's near I'm fair and warm-er,

A7 Eb7 3 D7b9 G6/9 C9#11 G6/9

when he's gone I'm cloud-y with show-ers. In e-mo-tion, like the o-cean, it's ei-ther sink or swim when a

D6/A C13 B7b9 Em7 A13 D7sus D7 GM7 Em7 A7

wom-an loves a man like I love him. Nev-er treats me sweet and gen-tle the way he
Like a lone-ly weep-ing wil-low lost in the

Am7 B7#5 E9 A7 D7b9 G Em7 Am7 D7b5 GM7

should; I Got it Bad And That Ain't Good! My poor heart is
wood; I Got It Bad Bad And That Ain't Good! And the things I

Em7 A7 Am7 B7#5 E9 A7 D7b9

sen-ti-men-tal not made of wood; I Got It Bad And That Ain't
tell my pil-low no wom-an should; I Got It Bad And That Ain't

G Am7 Bbdim7 G/B CM7 Cm6

Good! But when the week-end's o-ver and tell Mon-day to rolls a-
Good! Tho folks with good in-ten-tions and tell me day to save my

F7 GM7 F7 Bm7 E7 Am7 D7

roun', I end glad up like I a-start out, just cry-in' my heart out.
tears, I'm glad I'm mad I a-bout him, I can't live with-out him.

GM7 Em7 A7 Am7

He don't love me like I love him, no-bod-y could; I Got It
Lord a-bove me make him love me the way he should; I Got It

B7#5 E9 A7 D7 1 G Em7 Am7 D7 2 G Cm6 G

Bad And That Ain't Good. Good.
Bad And That Ain't Good. Good.

I HEAR MUSIC

from the Paramount Picture **DANCING ON A DIME**

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Words by FRANK LOESSER
Music by BURTON LANE**Medium Swing**

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — the mur - mur of a morn - ing
Sure that's mu - sic, — might - y fine mu - sic, — the sing - ing of a spar - row

F7 Bb C7 F C7 F Cm7 F9 Cm7 F9

breeze up there, — the rat - tle of themilk - man on the stair. —
in the sky, — the perk - ing of the cof - fee right near - by. — There's my fa - v'rite

Bb6 Bbm7 Bb6 Bbm7 Eb9 Bbm7 Eb7 AbM7 Gm7 C7

mel - o - dy, You, my an - gel, phon - ing — me. —

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — and an - y-time I think my world is wrong, — I

C7 F Gm7 C7 1 F Gm7 C7 2 F Gm7 Gb9 FM7

get me out of bed and sing — this song. — song. —

I DIDN'T KNOW ABOUT YOU

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Music by DUKE ELLINGTON**Moderately**

Gm7 C9 FM7 F6 Bb7 A7

I ran a - round — with my own lit - tle crowd, — the u - su - al laughs, — not

Cm6 D7 G9 G7 Gm7/C C7

of - ten but loud. — And in the world that I knew, — I Did - n't Know A - bout

FM7 Gm7 Am7 Eb7 D7 Gm7 C9 FM7 F6

You. — Chas - ing af - ter the ring — on the mer - ry - go - round, — just

Bb7 A7 Cm6/Eb D7 G9

tak - ing my fun — where it could be found, — and yet what else could I do? —

Gm7 Gm7/C C7b9 F6 Eb6 F6 Cm7 F7 Cm7 F9

— I Did - n't Know A - bout You. — Dar - ling, now I know I

Cm7 F9 3 Bb6 Eb9#11 Bbm7 Eb9
 had the lone - li - est yes - ter - day, ev' - ry - day. In your arms I
 Bbm9 Eb7 3 Ab6 G7 C7#5 Gm7 C9
 know for once in my life I'm liv - ing. Had a good time — ev' - ry
 FM7 F6 Bb7 A7 Cm6/Eb D7
 time I went out, — ro - mance was a thing — I kid - ded a - bout. — How could I
 G9 G7 Gm7 Gm7/C C7b9 F6
 know a - bout love? — I Did - n't Know A - bout You. —

I GET ALONG WITHOUT YOU VERY WELL

(Except Sometimes)

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Words and Music by HOAGY CARMICHAEL
Inspired by a poem written by J.B. THOMPSON

Slowly with expression
 Bbm7 Db7 Cm7 F7 Bbm7 Dbdim7 Cm7 F7
 I Get A-long With - out You Ver - y Well, — of course I do, — ex - cept when
 I Get A-long With - out You Ver - y Well, — of course I do, — ex - cept per -
 Cm7 F7 Cm7 F7
 soft rains fall — and drip from leaves. Then I re - call spring, the thrill of be - ing
 haps in spring. — But I should nev - er think of spring, for that would sure - ly
 To Coda ⊕
 Cm7 F7b9 Bbm7 Dbdim7 Cm7 F7 Cm G7#5
 shel - tered in your arms, — of course I do, — but I Get A - long With -
 break my heart in
 Cm7 F7 Bbm7 Bdim7 Cm7 F7 Bbm7 Db7 Cm7 F7 Bbm7 Dbdim7 Cm7
 out You Ver - y Well, — I've for - got - ten you, just like I should, — of course I have, —
 F7 Cm7 F7 Cm7 F7 Cm7 F7
 — ex - cept to hear your name — or some-one's laugh that is the same, but I've for - got - ten
 Cm7 Cm7/F F7b9 Bb Bb7 Eb6 Ebm6 Bbm7
 you just like I should. — What a guy! — What a fool am I —
 Cm7 F7 Bbm7 Bb7 Eb Eb7
 — to think my break-ing heart — could kid the moon; — What's in store? — Should I
 D7 Gm Gm7 C9 3 Cm7 D.C. al Coda F9 CODA ⊕ Bb
 'phone once more? — No it's best that I stick to my tune. — two. —

I LET A SONG GO OUT OF MY HEART

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Words and Music by DUKE ELLINGTON, HENRY NEMO,
JOHN REDMOND and IRVING MILLS

Moderately

Eb Ab7 Eb Cm7 Gm7 C7 Gm7 C7 Ab6 Gm7 Fm7 F#dim7
 I Let a Song Go Out Of My Heart, It was the sweet-est mel-o-dy, I know I lost heav-
 Since you and I have drift-ed a-part life does-n't mean a thing to me, Please come back-sweet mu-
 en 'Cause you were the song. know I was wrong. Am I too
 sic. I
 Fm7 Bb7 EbM7 Eb6 Dm7 G7 Cm7 Dbm7 Gb7
 late to make a-mends. You know that we were meant to be more than just
 B7 Bb9#5 Eb Ab7 Eb Cm7 Gm7 C7
 friends, just friends. I Let A Song Go Out Of My Heart, Be-lieve me, dar-ling,
 Gm7 C7 Ab6 Gm7 Fm7 F#dim7 Eb/G Ab Eb Bb7b9 1 Eb6 Bb7b9 Bb7 2 Eb6
 when I say I won't know-sweet mu-sic un-til you re-turn some day. day.

I GOT YOU (I Feel Good)

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Words and Music by
JAMES BROWN

Moderately

Woh! I feel good. I knew that I would now. I feel
 Ah, sug-ar and spice I feel
 good. I knew that I would now. So good, so good,
 nice. Ah, sug-ar and spice. So nice, so nice,
 To Coda
 I Got You. Whoa! I feel nice.
 I Got You.
 When I hold you in my arms I
 know that I can do no wrong. And when I hold you in my arms my

A7 D7

{ love won't do you no harm. } And I feel _____ nice. _____ Ah, sug - ar and spice.
 { love can't do me no harm. }

G7 D7

I feel _____ nice. Ah, sug - ar and spice. _____

A7 G7 1 D9 2 D9 D.S. al Coda

CODA So nice, so nice, I Got - You. Whoa! I feel good -

D9 A7 G7 D9

So good, so good, 'cause I Got - You. So good,

A7 G7 D9

so good, 'cause I Got - You Hey!

I GOTTA RIGHT TO SING THE BLUES

© 1932 (Renewed) WARNER BROS. INC. and S.A. MUSIC CO.

Words by TED KOEHLER
 Music by HAROLD ARLEN

Moderately slow

Gm7 C7 Gm7 C7 Cm7 F7#5

I Got - ta Right To Sing The Blues, _____ I got - ta right to feel low down. _____ I got - ta

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7 Gm7 C7

right to hang a - round, _____ down a - round the riv - er. _____ A cer - tain man in this old town _____

Gm7 C7 Cm9 F13 Cm9 F13 Bb F7 F7#5 Bb

_____ keeps drag - gin' my poor heart a - round, _____ all I see for me is

Cm7 C#dim7 F13 Bb Gm7 C7 Gm7 C7 Cm7 F7#5

mis - e - ry. I Got - ta Right To Sing The Blues, _____ I got - ta right to moan and sigh, _____

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7

_____ I got - ta right to sit and cry _____ down a - round the riv - er. _____ I know the

Gm7 C7 Gm7 C7 Ebm#7

deep blue sea _____ will soon be call - ing me. _____ It must be

Gm7 C7 Cm7 Cm7b5 F7 Bb 1 F7#5 Bb7 2

love, say what you choose, I Got - ta Right To Sing The Blues. _____ I got - ta _____

I KEEP GOING BACK TO JOE'S

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 Nashville, TN 37203

Words and Music by MARVIN FISHER
 and JACK SEGAL

Slow Blues

CM9 Db9 D9 Eb9 AbM7 Dm7b5 DbM7

I Keep Go - in' Back To Joe's, to that ta - ble in the cor - ner, sip-pin' wine and star - in' at the
 Go - in' Back To Joe's, but the man who plays pi - an - o, nev - er plays your fav - 'rite mel - o -

CM7 C9 FM7 Bb13 Em7 Am F#m7b5 B7b9

door. Our old wait - er knows we're through, still he sets a place for you, ev - 'ry-thing the way it was be -
 dy. Joe keeps bus - y at the bar, nev - er asks me where you are, he was there when you walked out on

1 Em Eb dim7 Dm7 G7 2 EM7 FM7 F6 Em FM7 F Em

fore. I Keep me. Now I'll pray you'll walk back in and you'll say what fools we've been, and we'll

F#m7b5 B7b9 EM7 Dm7 G7 CM9 Db9 D9 Eb9

cel - e - brate a hap - py new be - gin - ning! Chanc - es are you'll nev - er show, but you'll know just where to find me,

AbM7 Dm7b5 DbM7 CM7 C9 FM7 Bb13 Em A9

ev - 'ry night un - til it's time to close. Just in case you miss me too, I'll be there to wel - come you,

D9 Dm7 G9 CM7 Db9 D9 D7#9 Db7#9 C7#9

that's why I Keep Go - in' Back To Joe's.

I LEFT THIS SPACE FOR YOU

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Written by ARTURO SANDOVAL

Slowly Fm7 Dm11b5 G7#5 C7b9 Fm7 Fm#7 Fm6 3

CM7 F7b9 Bbm9 Bbm9/Ab Gm7b5 Gm7b5/C C7b9 3

Dm7b5 G7#9(b13) 3 3 C7susb9

C7b9 F#7 3 Fm7 Dm11b5 G7#5 C7b9 F#7

Fm#7 Fm7 Fm6 Cm7b5 F7b9 B9 Bbm9 Bbm9/Ab
 Gm7b5 C7#9 Dm9b5 G7b13 G7b9
 Cm11b5 F7b9 Bbm9 Eb13b9 A7
 AbM7(#9) Gm7b5/C C7b9 F#7
 Eb13b9 A7

I MEAN YOU

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By THELONIOUS MONK
and COLEMAN HAWKINS

Moderately

F6 Db7
 D7 Gm7 C7sus
 F6
 Eb7 F6
 Db7 C7
 F6 Db7 D7
 Gm7 C7sus F6 Eb7sus
 Eb9

I REMEMBER BIRD

Copyright © 1967 (Renewed) Model Music Co.

By LEONARD FEATHER

Moderately slow

He brought a new sound, and covered new ground, but then he
 place, es, you'll hear Bird's traces. De spite new

soon found good fortune nev-er seems to bless the pio-neer. The things he
 faces, the things he gave we had to save un-til to-day. The leg-end's

taught us, the joy he brought us, this mood has
 growing, no way of know-ing, how much is

caught us un-til there's Bird to-day in ev-'ry note we hear. We can't for-get him be-cause his
 owing. We owe him dues for ev-'ry blues we try to play. He'll live for-ev-er, that's why we're

soul's with us, we all re-mem-ber Bird through the years. In far off
 we're still hear-ing the Bird, be-cause he's with us to-day.

I REMEMBER YOU

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Paramount Music Corporation

Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Moderately, not too fast, expressively

I Re-mem-ber You. You're the one who made my dreams come true a few kiss-es a-

go. I Re-mem-ber You. You're the one who said: "I love you, too." I

do. Did-n't you know? I re-mem-ber too a dis-tant bell

and stars that fell like rain, out of the blue. When my life is

through and the an-gels ask me to re-call the thrill of them all,

then I shall tell them I Re-mem-ber You. You.

I THOUGHT ABOUT YOU

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Words by JOHNNY MERCER
Music by JIMMY VAN HEUSEN

Moderately slow

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

I took a trip on the train — and I Thought A-bout You, — I passed a shad-ow - y lane —

Em7b5 A7 Dm7 Db7 Cm7 F7 Bbm7 Bbm7 Eb13 FM7 Gm7

— and I Thought A-bout You. — Two or three cars — parked un-der the stars, — a wind - ing stream. —

Am7 Bbm7 Bm7b5 E7#5 E7 Bm7b5 E7#5 E7 Am7 Ab13 Gm7 C7

— Moon shin-ing down — on some lit - tle town — and with each beam, — same old dream. —

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

At ev - 'ry stop that we made, — oh, I Thought A-bout You, — but when I pulled down the shade, —

Em7b5 A7 Dm7 Db7 Cm7 F7 Bbm7 Bbm7 Eb13

— then I real - ly felt blue. — I peeked through the crack — and looked at the track, — the

FM7 Dm7 Dm7/C Bm7b5 Bb9#11 Am7 Ab7 Gm7 C7 F6

one go-ing back — to you, and what did I do? — I Thought A-bout You. —

IF I SHOULD LOSE YOU

from the Paramount Picture ROSE OF THE RANCHO

Copyright © 1935 (Renewed 1962) by Famous Music Corporation

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

F#dim7/G Gm Am7 D7#5 F#dim7/G Gm Fm7 Bb13 D/Eb Cm7

If I Should Lose You the stars would fall from the sky. If I Should Lose You

Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D Cm9 F9 A/Bb Bb

the leaves would with-er and die. The birds in May - time — would sing a mourn-ful re - frain —

D7#9 D9sus D7b9 Gm7 C9 F9sus Eb13 D9b5 Ab9#11 F#dim7/G Gm Am7 D7#5

— and I would wan-der a-round hat-ing the sound of rain. — With you be - side me the rose would

F#dim7/G Gm Fm7 Bb13 D/Eb Cm7 Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D

bloom in the snow. With you be - side me no winds of win - ter would blow. I gave you

Cm9 F9 A/Bb Bb D7b9 Gm7 C7 Gb7 Bb/F F7sus F7#5 Bb

my love — and I was liv-ing a dream, but liv-ing would seem in vain if I — lost you. —

I TOLD YA I LOVE YA NOW GET OUT

Copyright © 1947 (Renewed 1975) Criterion Music Corp.

By JOHN FRIGO, LOU CARTER
and HERB ELLIS

Moderately

G9
I Told Ya I Love ____ Ya, Now Get Out! ____

C9
I Told Ya I Love ____ Ya, Now Get Out! ____

A9 Ab9 Bm7 Bbm7
Ev - 'ry-thing's cos - y and ev - 'ry-thing's gone, - but let's cool it, hon - ey, time march - es on.

Am7 AbM7 G Am F
I Told Ya I Love ____ Ya, Now Get Out! ____ There may be

G9 Gm
times when I need ____ ya, there's no doubt. ____ Ba - by,

C9 A9
now you're some-thin' I can do with - out. ____ Leave your num-ber and

Ab9 Bm7 Bbm7 Am Am7
go on home, - but don't wait with sand-wich - es by the 'phone. - I Told Ya I Love -

AbM7 G G9
____ Ya, Now Get Out! ____ Ba - by, ____

C F7 Eb7 D7 Eb7 D7
please leave me be. You want a pup - pet and there's no strings on me. -

G9
Get hep, ____ you can leave on the five - eight - een. ____

C9
Now don't go 'way say - in' I've been mean. - 'Cause

A9 A♭9 Bm7 B♭m7

like an - y man I can change my ways, - and a 'round trip tick - et's good for six - ty days. -

Am7 A♭M7 G 1 A7#5 D9 E♭7 D9 2 G A7#5 D9 G F9 G6

I Told Ya I Love - Ya, Now Get Out! - I -

I WATCHED HER WALK AWAY

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By RUSS FREEMAN

Moderate Jazz Rock

E♭(add9) A♭(add9) B♭sus B♭ E♭(add9) A♭M7 Cm7 Fm7 Fm6

G7/B Fm6/C Cm B♭ A♭ A♭M9 B♭(add9)/D E♭ Cm B♭ A♭

B♭(add9)/D E♭ B♭(add9)/D E♭/A♭ Fm7 A♭/B♭ G7/B Cm

D♭ E♭ A♭(add9) 1 A♭/B♭ 2 A♭/B♭ G7/B

Cm(add9) B♭ A♭M9 Fm7/B♭ E♭/G A♭ B♭

Cm(add9) B♭ A♭M9 Fm7/B♭ Gm7 Cm7 Fm7 Fm7/B♭

E♭(add9)/G A♭M7 Cm11 B♭ E♭(add9)/G A♭M7 Fm7 B♭sus B♭

E♭(add9)/G A♭(add9) A♭/C B♭sus B♭ E♭(add9)/G A♭(add9)

I WISH I WERE IN LOVE AGAIN

from BABES IN ARMS

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Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

The sleep - less nights, the dai - ly fights, the quick to - bog - gan when you reach the heights; I
fur - tive sigh, the black - ened eye, the words "I'll love you till the day I die," the

miss the kiss - es and I miss the bites, I Wish I Were In Love A - gain! The
self de - cep - tion that be - lieves the lie, I Wish I Were In Love A - gain! When

brok - en dates, the end - less waits, the love - ly lov - ing and the hate - ful hates, the
love con - geals it soon re - veals the the faint a - rom - a of per - form - ing seals, the

con - ver - sa - tion with the fly - ing plates, I Wish I Were In Love A - gain! No more
dou - ble cross - ing of a pair of heels, I Wish I Were In Love A - gain! No more

pain, no more strain. Now I'm sane, but I would rath - er be
care, no de - spair. I'm all there now, but I'd rath - er be

ga - ga! The pulled out fur of cat and cur, the fine mis - mat - ing of a
punch - drunk! Be - lieve me sir, I much and pre - fer the the clas - sic bat - tle of a

him and her, I've learned my les - son, but I Wish I Were In Love A - gain! The
him and her, I don't like qui - et and I Wish I Were In Love A - gain! gain!

I WISHED ON THE MOON

Copyright © 1934, 1935 (Renewed 1961, 1962) by Famous Music Corporation

Words and Music by DOROTHY PARKER
and RALPH RAINGER

Moderately

I Wished On The Moon for some - thing I nev - er knew,

wished on the moon for more than I ev - er knew: a

sweet - er rose, a soft - er sky, an A - pril day that would not dance a

B♭M7 Dm7 G7 Cm7b5 F7 B♭M7 Dm7 G7

way. I begged of a star to throw me a beam or two,

Cm7b5 F7 B♭m7 Am7b5 D7 G7 C7

wished on a star and asked for a dream or two. I looked for ev - 'ry

F7 B♭7 E♭M7 A♭7 Cm7b5 F7 B♭M7 Dm7 G7

love - li-ness, it all came true; I Wished On The Moon for you.

IF YOU GO

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French Lyrics and Music by MICHEL EMER
English Lyrics by GEOFFREY PARSONS

Passionately

Cm B♭7 A♭

If You Go, if you love me no more, if I know
Si un jour tu bris - ais notre a - mour. Si un jour

D7 Fm6

that you want me no more, then the sun would lose its light, and
tu par - tais pour tou - jours, Tout som - bre - rait dans la nuit, Les

Cm A♭7 D7 A♭7 G7

day turn in - to night. Night with - out stars, deep night with - out stars.
osis - eaux dans leurs nids ne chan - ter - aient plus, leurs chants é - per - dus.

A♭7 G7 Cm B♭7 A♭

If You Go, if you leave me a - lone, if I know
Si un jour tu bris - ais notre a - mour, si un jour

D7 Fm6

you're no long - er my own, Win - ter would re - place the Spring, the
tu par - tais sans re - tour, Les fleurs per - draient leur per - fum, et

Cm A♭7 D7 A♭7 G7 A♭ A♭7

birds no more would sing. This can - not be, stay here with me. My heart would
ce se - rait la fin de tou - te joie Reste av - ec moi, Crois-moi, c'est

D7 A♭7 G G7b9 1 Cm A♭7 G7 2 Cm

die, I know, if you should go. go.
vrai J'en mour-rai si tu par - tais. tais.

IF WE MEET AGAIN, PART ONE

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By AL DI MEOLA

Freely

AbM7 EbM7 Cm11 Fsus/G GbM9 Ab6/9 3

BbM7 Gsus/A Ab7#11 DbM7 AbM7 BM7 F#M7

EM7 DM7 GM7 C#m9 Asus/F# BM7

The musical notation is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. Chord symbols are placed above the staff at various points: AbM7, EbM7, Cm11, Fsus/G, GbM9, Ab6/9, BbM7, Gsus/A, Ab7#11, DbM7, AbM7, BM7, F#M7, EM7, DM7, GM7, C#m9, Asus/F#, and BM7. The piece ends with a double bar line.

IF YOU NEVER COME TO ME
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Copyright Renewed, Assigned to Corcovado Music Corp., Ipanema Music Corp. and Aloysio de OliveiraMusic by ANTONIO CARLOS JOBIM
Portuguese Lyrics by ALOYSIO DE OLIVEIRA
English Lyrics by RAY GILBERT

Moderately Slow Bossa Nova

CM7 BM13 BbM7b5 A7b9(#5) Dm11

There's no use of a moon-light glow or the peaks where

Fm7 Bb9 E13 E7#5 A9 A7b9

win - ter snows; What's the use of the waves that will break in the cool of the

D13#9 G13#9 C13 Fm7 CM7 Db9#11

eve - ning, what is the eve - ning? With - out you it's noth - ing.

CM7 BM13 BbM7b5 A7b9(#5) Dm11

It may be you will nev - er come If You Nev - er

Fm7 Bb9 E13 E7#5 A9 A7b9 D13#9

Come To Me; What's the use of my won - der - ful dreams and why would they need me,

G13#9 C13 Fm7 CM7

where would they lead me? With - out you, to no - where.

1 Db9#11 2

The musical notation is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. Chord symbols are placed above the staff at various points: CM7, BM13, BbM7b5, A7b9(#5), Dm11, Fm7, Bb9, E13, E7#5, A9, A7b9, D13#9, G13#9, C13, Fm7, CM7, and Db9#11. The piece ends with a double bar line and a first ending bracket labeled '1' and a second ending bracket labeled '2'.

I'LL BUILD A STAIRWAY TO PARADISE

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Words by B.G. DeSYLVA and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderately

C G7 C7 G C C7

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day!

F C7 F7 C/E Eb dim7 G7sus G7

I'm going to get there at an - y price, stand a - side I'm on my way! I've got the

C Ab7

blues _____ and up a - bove it's so fair. Shoes! Go on and car - ry me there!

C G7#5 C7 C#dim D7 G7sus

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day. day. _____

1 C F#dim7 G7 2 C Ab7 C

I'M A FOOL TO WANT YOU

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and Integrity Music Corporation

Words and Music by JACK WOLF,
JOEL HERRON and FRANK SINATRA

Moderately

Em E7b9 Am Am/C Bdim7 Am

I'm A Fool To Want you, — I'm A Fool To Want You, — to want a
hold you, — such a fool to hold you, — to seek a

Em C7 1 B7 B7b9

love kiss that can't be a - true, a love that's there for oth - ers too. — I'm a fool to

2 Em B7 Em Am Am7 D9 D9#5 3 G

kiss the dev - il has known. Time and time a - gain I said I'd leave you, —

Am Am#7 Am7 D7 3 GM7 G6 F#m7b5

time and time a - gain I went a - way. — But then would come the

B7 Em Em7 C7

time when I would need you, — and once a - gain these words I'd have to

B7 B7b9 Em E7b9 Am Am/C Bdim7 Am

say: — I'm A Fool To Want You, — pit - y me, I need you. — I know it's

Em C7 Am 3 F#m B7 B7b9 Em

wrong, it must be wrong, but right or wrong, I can't get a - long — with-out you. —

I'LL CLOSE MY EYES

© 1945 (Renewed 1973) COLGEMS-EMI MUSIC INC.

By BUDDY KAYE
and BILLY REID

Moderately slow

I'll Close My Eyes _____ to ev - 'ry - one thing but you, _____ and when I
 Eyes _____ to ev - 'ry - thing that's gay _____ if you're not
 do _____ I'll see you stand - ing there. _____ I'll lock my heart _____ to an - y
 there _____ to share each love - ly day. _____ And thru the years, _____ those mo - ments
 oth - er ca - res, _____ I'll nev - er say yes _____ to a new love af - fair. _____ I'll Close My
 CODA
 when we're a - part, _____ I'll Close My Eyes and see you with my heart. _____

I'M ALL SMILES

from THE YEARLING

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and EMANUEL MUSIC CORP.Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Moderately

I'm All Smiles, dar - lin', you'd be
 I'm all chills, dar - lin', through and
 too _____ if you cold knew, dar - lin', all of the
 through. _____ But my cold hands, dar - lin',
 smiles were for you. _____ warm to the touch of
 you. _____ Rain has - n't fall - en for days now, _____ but rain - bows are
 fill - in' the skies. _____ My heart must have paint - ed those rain - bows, _____
 shin - ing be - fore my eyes. _____ Can't you tell that I'm in

C#7#9 B6/C C6 Am7 D9 Bm7 E9 C#m7

love, dar - lin', deep and true. With

F#9 Bm7 G#m7 Em7 A7 DM7

guess who, dar - lin': Some - one I'd die for, beg, steal, or

D7 F#/G GM7 E7/G# A7 A7/G F#m7 Bm7

lie for, eat hum - ble pie for, some - one to fly to the sun, moon and sky for,

Em7 A9sus A7/G F#7 3 Bm7 Em7 A9sus A7 D6

some - one to live for, to laugh with and cry for, and that some - one is you.

I'M JUST A LUCKY SO AND SO

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Words by MACK DAVID
Music by DUKE ELLINGTON

Very slow and rhythmical

G6 CM7 G6

As I walk down the street — seems ev - 'ry - one I meet — gives me a friend - ly hel - lo. —

Dm7 G7 C7 A7 Am7 D9 G6 E7#9 Am7 D7

I guess I'm Just A Luck - y So - And - So. —

G6 CM7 G6 Dm7 G6

The birds in ev - 'ry tree — are all so neigh - bor - ly — they sing wher - ev - er I go. —

C7 A7 Am7 D9 G6 C7 G6 C9

I guess I'm Just A Luck - y So - And - So. — If you should ask me the a - mount

GM7 C9 GM7 F#m7b5 B7

in my bank ac - count, I'd have to con - fess — that I'm slip - pin'. — But that don't wor - ry me,

Em7 A7 Am7 D9 G6

con - fi - den - tial - ly, I've got a dream that's a pip - pin'. — And when the day is through —

CM7 G6 Dm7 G7 C7 A7

each night I hur - ry to — a home where love waits, I know. — I guess I'm

Am7 D9

Just A Luck - y So - And - So. —

1 G6 E7#9 Am7 D7 2 G6

I'M A DREAMER AREN'T WE ALL

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Words and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately

C B7 Bb7 A7 A7b9 Dm7

I'm A Dream - er, Aren't We All? — Just a dream - er, aren't we all? — In my

Dm7b5 C6 CM7 Am7 Eb+ D7 Fm6 G7 C

dreams each night, it seems my sweet - heart comes to call. — He's so charm - ing,

B7 Bb7 A7 A7b9 Dm7 Dm7b5 C6 B7

strong and tall, — it's a - larm - ing, how I fall. — { He's i - deal! But then he is - n't
He's di - vine! But then he can't be

E7 Am7 D9 G7 Dm7 G7 1 C Ab7 Dm G7 2 C F7 C

real.} and I'm a fool! But aren't we all? — all? —

I'M YOURS

from the Paramount Picture Short LEAVE IT TO LESTER

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by E.Y. HARBURG
Music by JOHNNY GREEN

Moderately

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

Ask the sky a - bove and ask the earth be - low, why I'm so in love and why I love you so,
When you went a - way you left a glow - ing spark, try - ing to be gay is whist - ling in the dark;

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Fm7Bb7 2 Eb Bb7 Edim7 Fm Bb7#5

could-n't tell you tho' I try, dear, just why, dear, I'm Yours.
I am on - ly what you make me, come take me, I'm Yours. How hap - py I would be to beg and

Eb Bb7 Bb7#5 EbM7 Fm Bb7#5 Eb Cm7 F13 Bb7

bor - row, or sor - row with you, e - ven tho' I knew to - mor - row you'd say we were through.

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

If we drift a - part, then I'll be lost a - lone, though you use my heart just for a step - ping stone.

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Bb7#5 2 Eb

How can I help dream - ing of you? I love you, I'm Yours. Yours.

I'M GONNA GO FISHIN'

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Words and Music by DUKE ELLINGTON
and PEGGY LEE

Moderately

Fm6 **Eb7**

Woke up this morn - in', want - ed to cry. ____
I'm go - in' fish - in', that's what I'll do. ____
Sweet talk - in' li - ar, spin me a yarn. ____

Fm6 **Eb7**

Then I re - mem - bered, yes I knew why. ____
Think a - bout noth - in', not e - ven you. ____
Tell me a sto - ry, big as a barn. ____

Db6 **Ddim**

He's a real good one for hav - in' his cake.
Catch a real big one, a big speck - led trout,
Gon - na stop list - 'nin', I won't hear you out.

Fm6 **1, 2 Db9 C9 Fm6** **3 Db9 C9 Fm6**

I'm Gon - na Go Fish - in' or jump in the lake!
snap-pin' in the wa - ter, I'll pull him on out!
I'm Gon - na Go Fish - in' and catch me a trout!

IMPRESSIONS

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By JOHN COLTRANE

Fast Swing

Dm7

Ebm7

Dm7 **To Coda ⊕** **D.C. al Coda**

CODA **⊕** **Dm7**

IN A SENTIMENTAL MOOD

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and MANNY KURTZ

Slowly

In A Sen - ti - men - tal Mood _____ I can see the stars come thru my room, _____ while your lov - ing at - ti -

tude _____ is like a flame that lights the gloom. On the wings of ev - 'ry

kiss _____ drifts a mel - o - dy so strange and sweet, _____ in this sen - ti - men - tal

bliss _____ you make my par - a - dise com - plete.

Rose pet - als seem to fall, it's all like a dream to call you mine.

My heart's a light - er thing since you make this night a thing di - vine. In A Sen - ti - men - tal

Mood _____ I'm with - in a world so heav - en - ly, _____ for I nev - er dreamt that

you'd _____ be lov - ing sen - ti - men - tal me.

IN LOVE IN VAIN

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Words by LEO ROBIN
Music by JEROME KERN

Slowly

It's on - ly hu - man for an - y - one to want to be in love, but who wants to

be In Love In Vain? _____ At night you hang a - round the house and eat your heart out, _____

G7 Cm Cm7 F7 Fm7 Bb7 Eb Cm7

— and cry your eyes out — and wrack your brain. — You sit and won - der why

Fm7 Bb7 Eb Cm7 Fm7 Bb7 EbM7 AbM7 Bb7 Gm7b5

an - y - one as won - der - ful as { he } should cause you such mis - er - y and pain. —

C7b9 Ab6 Abdim7 Eb/Bb Bbm7 Eb7

{ I thought that I would be in heav - en, but I'm on - ly up a tree, } 'cause it's

{ I thought that I'd have eas - y sail - ing but in - stead, I'm up all at sea, }

Fm7 Bb7 1 Eb6 Fm7 Bb11 2 Eb6

just my luck to be In Love In Vain. It's on - ly Vain. —

IN THE COOL, COOL, COOL OF THE EVENING

from the Paramount Picture HERE COMES THE GROOM

Copyright © 1951 (Renewed 1979) by Famous Music Corporation

Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Easy Swing F F#dim7 Gm7 C7

In The Cool Cool, Cool Of The Eve - nin' tell 'em I'll be there, — In The Cool, Cool, Cool Of The Eve - nin'

Gm7 C7b9 F6 C7 F Cm7 F7 Bbm7

bet - ter save a chair. — When the par - ty's get - tin' a glow — on, 'n' sing - in' fills the air, — In the

Eb7 F D7 Gm7 C7 F

shank 'o' the night, — when the do - in's are right, — you can tell 'em I'll be there. —

IN THE LAND OF EPHEBUS

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Written by JOE LOVANO

Moderately, with straight 8th notes

Bbm7#11 D7#11 EbM7 G7 EbM7#11 D7 AbM7#11 Bbm7#11

Bbm7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 Bbm7#11 Bbm7 D7#11

EbM7 G7 EM7#11 D7#11 AbM7#11 Bbm7#11 Bbm7 D7#11 EbM7 G7 EM7#11 D7#11

AbM7#11 Bbm7#11 Bbm7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 Bbm7#11

IN THE WEE SMALL HOURS OF THE MORNING

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Words by BOB HILLIARD
Music by DAVID MANN

Slowly

CM7 C+ C6 C+ C C+

In The Wee Small Hours _ Of The Morn - ing, _ While the whole wide world is fast a -

Dm7 G9 Em7b5 A7 F#m7b5 B7

sleep, You lie a - wake and think a - bout the { girl, } And nev - er ev - er think of count - ing
boy, }

Em7 G7 CM7 C+ C6 C+ CM7 Em7b5

sheep. When your lone - ly heart has learned its les - son _ You'd be { hers } if on - ly { she } would
his } he }

A7#5 A7 Dm7 D#dim7 C Gm6 A7 1 Dm7 G7b9

call. In the Wee Small Hours _ Of The Morn - ing, _ That's the time you miss { her } most of
him }

2 C Dm7 D7 G7b9 C

all. In The time you miss { her } most of all.
him }

IN WALKED BUD

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By THELONIOUS MONK

Moderately

Fm Fm#7 Fm7 Bb7 Eb7 Ab6 F7

Bbm7 Eb7 Ab6 1 Gm7b5 C7 2 Ab6 Fm7

Db7 Fm7 Db7

C7b9 Fm Fm#7 Fm7 Bb7 Eb7

Ab6 F7 Bbm7 Eb7 Ab6

INSIDE

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Written by KEVIN EUBANKS

Moderately

D#m7b5 G#7b5 C#m7 F#7sus F#7 Bm7 E11b9 Dm/A A E/G#

D#7#9(#5) A/E E(add9) G#7/B# C#m7 F#7/A# B

E/G# F#/A# B C#m7 D#m7 F#7#9 F#/E D#m11b5 E(add9)

C#m7 F#7sus F# B F#/B E/F# Em B F#/B E/F# Em

AM7#11 G#7b9 C#m7 CM7#11 FM7#11

THE INTREPID FOX

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By FREDDIE HUBBARD

Moderately fast

§ Cm7 N.C. Cm7 Dm7 Cm7

BM7#11

Bb7sus A7sus F#7sus Eb7sus C7sus A7sus F#7sus

F7sus Fine Bb7sus Db7sus Eb7sus Bb7sus Db7sus

Eb7sus F7sus Bb7sus Db7sus Eb7sus F7sus G7sus A7sus D.S. al Fine

INSIDE OUT

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By RANDY BRECKER

Moderate Rock

F7

Gm11 GbM7/Ab Bb/A Ab/D G/A Gb/C Bb7B(b5)

D(b5)/Db N.C. F7 C7 E/C

INVITATION

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Words by PAUL FRANCIS WEBSTER
Music by BRONISLAU KAPER

Slowly

Cm7

You and your smile hold a strange In - vi - ta - tion. Some-how it seems we've shared our

F7 Bb7b9 Ebm7

dreams, but where? Time af - ter time in a room full of stran - gers, out of the

Ab7 Db7b9 C#m7 F#7#5(b9)

blue sud - den - ly you are there. Wher - ev - er I go you're the glow of temp -

Bm7 E7#5(b9) Am9 Am7

ta - tion, glanc - ing my way in the gray of the dawn. And al - ways your eyes

D7#5(b9) Gm7 Eb7b5

smile that strange In - vi - ta - tion. Then you are gone, where, oh, where have you

D7b9 G7#5 Cm7

gone? How long must I stay in a world of il - lu - sion, be where you

F7 Bb7b9 Ebm7

are, so near yet so far a - part. Hop - ing you'll say with a warm In - vi -

Cb9b5 F7b5 Bb7b9 Ebm#7

ta - tion, "Where have you been? Dar - ling come in, come in - to my heart."

ISRAEL

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By JOHN CARISI

Moderately
Dm

Dm#5

Dm6

D7b9

Gm

Gm#5

Gm6

A7b13

DM7

FM7

BbM7

A7

Dm

F7

Bb7

A7

IT DON'T MEAN A THING (If It Ain't Got That Swing) from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON
and IRVING MILLS

Fast Swing

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

It Don't Mean A Thing if it ain't got that swing, _ doo wah, _ doo wah,

F7 Bb6 D7#5

doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah. It

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

Don't Mean A Thing, _ all you got to do is sing, doo wah, _ doo wah,

F7 Bb6 Fm7

doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah. It makes no dif-frence if _

Bb7 EbM7 Gm7 C7

_ it's sweet or hot; _ Just give that rhy-thm ev - 'ry - thing you

F7 D7 Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6

got. It Don't Mean A Thing if it ain't got that swing, _

C7 F7 Bb6 Bb6

doo wah, _ doo wah, doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah.

IS IT YOU?

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By LEE RITENOUR,
ERIC TAGG and BILL CHAMPLIN

Moderate 2 beat

Some-one's just out - side knock - in' on my door; a
stran-ger some - bod - y un - known. Some-one's in my dreams,
Who's that deep in - side
me I'll get it off my mind. I'm ti - red of
sneak - in' round my heart? Are you some -
be - ing a lone. Some-one's tryin' to find
bod - y to love? Show me what you'll do
an and eas - y way in side.
and tell me who you are.
Come on, I'm right here at home, right at home.
Hey, I'm read - y for love, love.
Is It You? Is It You?
Is It You?
Is It You, you, you?
you? If it's you, come out in the
o - pen, you don't need to hide your love.
If it's you, you know I'm hop - in',

Chords: Dm7, Gm7, Cm7, Dm7, Gm7, Cm7, C#m7, Dm7, Gm7, Cm7, Eb/F, Dm7, Gm7, Cm7, Dm7, Gm7, Cm7, Gm7, Eb/F, C7, EbM7, C/D, GM7, B/C#, Gbm7, Eb/F, Bbm7

Rehearsal marks: 1, 2

Section markers: To Coda

Eb7 GbM7 Eb/F BbM7 Db/Eb AbM7

'cause it's way too late to run a - way. Don't run

Cb/Db GbM7 Cm11 D.S. al Coda

a - way from love, my love. Is It You?

CODA

Cm7 Dm7 Gm7

Cm7 D#m7 G#m7

Is It You

C#m7 D#m7

knock - in' on my door? Is it my i -

G#m7 C#m7 D#m7

mag - i - na - tion? Is It You I can't

G#m7 C#m7

get off my mind? Is It

D#m7 G#m7 C#m7 Repeat and Fade

You, you, you?

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART
Music by RICHARD RODGERS

Easy Swing

Eb6 Cm7 Fm7 Bb11 B7b9 EbM7 Bb7#5 EbM7 Bb7

Is - n't It Ro - man - tic? Mu - sic in the night, a dream that can be heard. Is - n't it Ro -
man - tic? Mere - ly to be young on such a night as this? Is - n't It Ro -

Eb6 Cm7 Fm7 Bb11 Bb7b9 EbM7 Gm7b5 C7b9 Fm7 Bb7 G7#5

man - tic? Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing
man - tic? Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light

1 Cm7 G7#5 Cm7 Eb7 Ab C7 Fm7 Bb7 Bdim7 Cm7 F7 Bbdim7 Bb7

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't It Ro -

2 Cm Cm7/Bb Am7b5 Abm6 Gm7 Gb7 Fm7 Bb7 Eb6

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

IT COULD HAPPEN TO YOU

from the Paramount Picture AND THE ANGELS SING

Copyright © 1944 (Renewed 1971) by Famous Music Corporation

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Hide your heart from sight, lock your dreams at night, It Could Hap - pen To You. _____

Am7 F7 GM7 F#m7 B7 Em7 A7 Am7 Bm7 CM7 D7b9

Don't count stars or you might stum - ble, _____ some - one drops a sigh and down you tum - ble.

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Keep an eye on spring, run when church bells ring, It Could Hap - pen To You. _____

Am7 F13 G Bm7b5 E7 Am7 D7 GM7

All I did was won - der how your arms would be, and it hap - pened to me. _____

IT'S A LOVELY DAY TODAY

from the Stage Production CALL ME MADAM

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IRVING BERLIN

Moderately

BbM7 Bb7

It's A Love - ly Day To - day. _____ So what - ev - er you've got to do, _____ you've got a

Ebm7 Ebm6 Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

love - ly day to do it in, _____ that's true. _____ And I hope what - ev - er you've got to do is

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 C7 F7b9

some - thing that can be done by two. For I'd real - ly like to stay. _____ It's A

BbM7 Bb7 EbM7 Ebm6

Love - ly Day To - day. _____ And what - ev - er you've got to do, _____ I'd be so hap - py to be

Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

do - ing it _____ with you. _____ But if you've got some - thing that must be done, and

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 Ab13 G7b9

it can on - ly be done by one, there is noth - ing more to say _____ ex -

Ebm7 Ebm#7 BbM7 C9 Cm7 F7

cept it's a love - ly day for say - ing it's a love - ly day. It's A day.

1 Bb F7b9 2 Bb

IT ONLY HAPPENS WHEN I DANCE WITH YOU

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by
IRVING BERLIN

Moderately

CM7 A7b9 Dm7 G7 CM7 A7b9

It On - ly Hap - pens When I Dance With You, — that trip to heav - en 'til the

Dm7b5 G7 FM7 Fm6 3 3 CM7

dance is through. — With no one else do the heav - ens seem quite so near. — Why does it

Em7 A7b9 3 Dm7 G7b9 CM7 A7b9 Dm7

hap - pen, dear, — on - ly with you? — Two cheeks to - geth - er can be so di - vine, —

G7 CM7 A7b9 Dm7b5 G7 FM7

— but on - ly when those cheeks are yours and mine. — I've danced with

Fm6 3 3 Em7b5 A7#5 Dm7 G7 C Em7

doz - ens of oth - ers the whole night through, but the thrill that comes with spring when an - y - thing could

A7 Dm7 G11 G7 1 C6 Am9 Dm7 G7 2 C6

hap - pen, that on - ly hap - pens with you. — you. —

IT'S EASY TO REMEMBER

from the Paramount Picture MISSISSIPPI

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Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

Fm7 Bb7 EbM7 C7 Fm7 Bb7 EbM7 Bbm7 Eb7

Your sweet ex - pres - sion, — the smile you gave me, — the way you looked when we met. } It's
whis - per: — "I'll al - ways love you," — I know it's o - ver and yet }

Abdim7AbM7 Db7 Ebdim7 EbM7 Fm7 Bb7 1 Gm7 C7 2 EbM7

Eas - y To Re - mem - ber but so hard to for - get. — I hear you get. — So I must

Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 AbM7 Abm7 Db9

dream — to have your hand ca - ress me, fin - gers press me tight. — I'd rath - er dream — than have that

Gbm7 Cm7b5 F7 Bb7 Fm7 Bb7 EbM7 C7

lone - ly feel - ing steal - ing through the night. — Each lit - tle mo - ment — is clear be - fore me, — and though it

Fm7 Bb7 EbM7 Bbm7 Eb7 Abdim7 AbM7 Db9 Ebdim7 EbM7 Fm7 Bb7 EbM7

brings me re - gret, It's Eas - y To Re - mem - ber, and so hard to for - get.

IT'S YOU

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Written by DAVID SANBORN

Medium Bossa/Funk

Bbm7 Eb7 Bbm7 Eb7
 AbM7 3 Db13#11 Fm7 Eb7#9#5
 Bbm7 Eb7 Bbm7 Eb7
 AbM7 3 Db13 Eb7#9 C13sus
 Em11
 Gm7 Db9#11
 Gbm7 3 B13 Gbm7 B13#11
 Gbm7 B13#11 Gbm7 F7b9 To Coda ⊕
 D.S. al Coda Bbm7 Eb7
 CODA ⊕ Bbm7 Eb7 Bbm7 Eb7 Repeat and Fade

IT'S YOU OR NO ONE

from ROMANCE ON THE HIGH SEAS

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Words by SAMMY CAHN
Music by JULE STYNE

Slowly

Fm7 Bb7 Bb7b9 EbM7 Cm7 Fm7
 It's You Or No One for me, I'm sure of this,
 Bb7 EbM7 Abm7 Db7 Gbm7
 each time we kiss. Now and for - ev - er, and when for - ev - er's

done, you'll find that you are still the one. Please don't say

"No" to my plea, 'cause if you do, then I'm all through.

There's this about you, my world's an empty world without you,

It's You Or No One for me. me.

I'VE FOUND A NEW BABY (I Found A New Baby)

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Words and Music by JACK PALMER
and SPENCER WILLIAMS

Moderately
N.C.

I've Found A New Baby, I've found a new girl, my fashion plate baby

has got me a whirl. Her new kind o' love in' done made me her slave,

her sweet turtle dove in' is all that I crave. Sweetest miss, with a

kiss, full o' bliss, can't resist somehow. Tells me lies, but she's wise, naughty eyes mesmerize

I vow, and how! I don't mean may be, I just had to fall, I've Found A New

Baby new baby that's all. I've Found A New all.

Fast Brazilian feel

Am9

Cm9 Cm9#7

Cm9 Cm6/9 Cm6 Cm9 AM9 DbM9 Em9 Em9#7(#5)

Em9 Bb13#11 Am9

Ebm9 Ebm9#7 Ebm9 Ebm9#7 F#m9 Bb13b9 Eb7#9(#5) Ab7#11(#5)

Db7#9 Bbm11 Eb7#11 Abm11 Db7#11

Gm9 Gm9#5 Gm6/9 Gm9 Bbm9 Eb9 D7#9 Db9 C7#9 Fm9

Em9 Ebm9 Ab7#5 DbM9 Gbm9 Am9 D7#9

Gm9 C7#9 Fm9 Bb13#11 Em9 Em9#7 Em9 Em9#7

Fm7 Bbm7 DbM7/Eb Emb5 A7#5 Dm

To Coda ⊕

Bb/D Dm6 Bb/D Dm Bb/D Dm6 Bb/D N.C.

D.C. al Coda

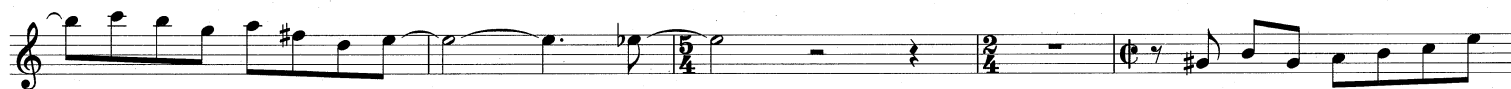
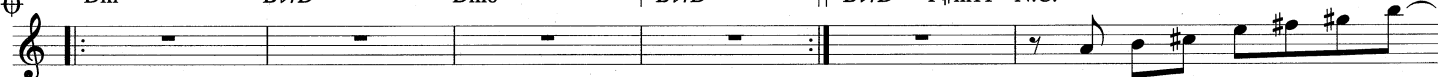


CODA

Dm

Bb/D

Dm6

1
Bb/D2
Bb/D F#m11 N.C.

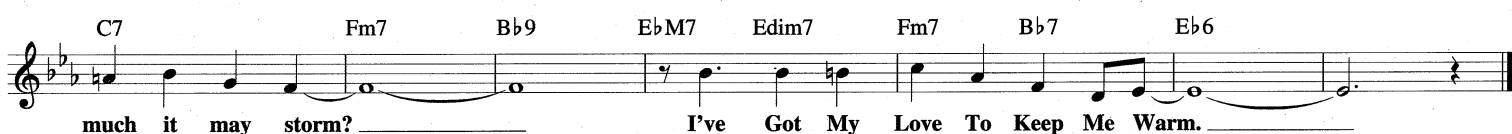
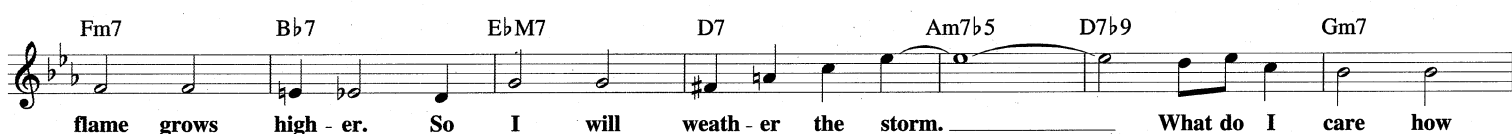
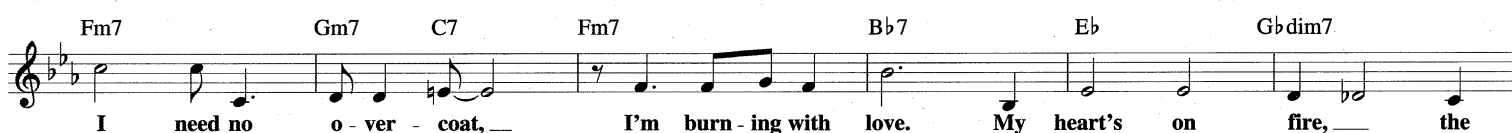
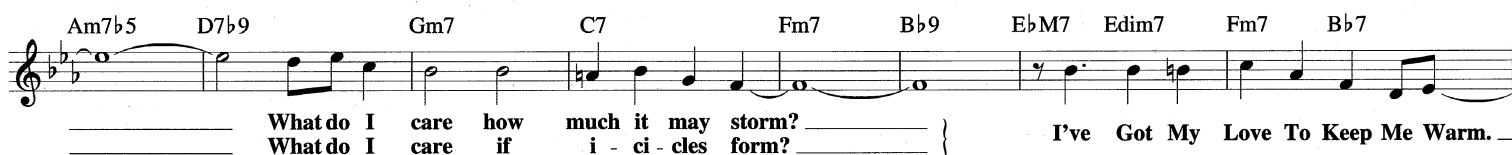
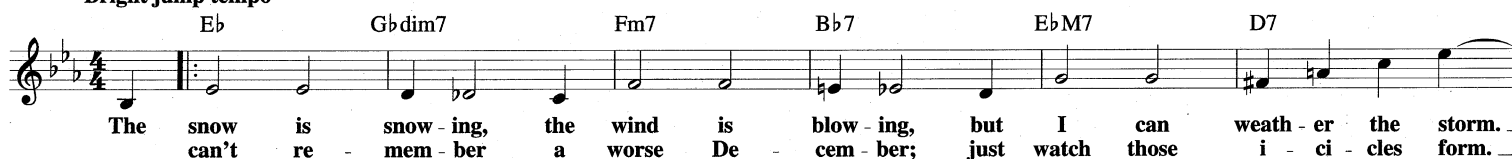
I'VE GOT MY LOVE TO KEEP ME WARM

from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by
 IRVING BERLIN

Bright jump tempo



I'VE GOT THE WORLD ON A STRING

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Lyric by TED KOEHLER
Music by HAROLD ARLEN

Easy Swing

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11
 I've Got The World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -
 song that I sing, — I can make the rain go, an - y - time I move my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 1 F D7b9 G7 C7b9
 - ger. What a world, what a — life, — I'm in love! I've got a
 - ger. Luck - y me, can't you — see, — I'm in

2 F Eb7 F Em7 A13 A7#5 D11
 love? — Life is a beau - ti - ful thing — as long as I hold the string, —

D9 G13 G7#5 Gm7 C7
 I'd be a sil - ly so and so if I should ev - er let go. — I've Got The

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11
 World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 F6
 - ger. What a world, what a — life, — I'm in love. —

JOSIE AND ROSIE

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Written by JOE LOVANO

Fast Swing

Am7b5 D7b9 Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7
 3

Bbm7b5 Eb7b9 Abm7b5 Db7b9 F#m7b5
 3

B7b9 EM7 Am7b5 D7b9
 3 3 3

Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7
 3

JITTERBUG WALTZ

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Music by THOMAS "FATS" WALLER

Moderately

Chord progression for Jitterbug Waltz:

- Line 1: Eb6/9, Ab9
- Line 2: Bb7#5, Eb6/9
- Line 3: Gm7, C7, Gm7, C7
- Line 4: F9, Abm6
- Line 5: Db9#11, F7
- Line 6: 1 Bb7, Gm7, C7, Fm7, Bb7
- Line 7: 2 Fm7, Bb13, Eb6, Ab6, Eb6/9

JUST A GIGOLO

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Original German Text by JULIUS BRAMMER
English Words by IRVING CAESAR
Music by LEONELLO CASUCCI

Moderately

Chord progression for Just a Gigolo:

- Line 1: G, GM7, G6, Bbdim7, Am7, D7
- Line 2: Am7, D7, D7#5, GM7
- Line 3: G7, F7, E7, Am7 (triple), 3
- Line 4: F7, GM7, A7, Am7, D7, 1 G6, 2 G6

Lyrics:

Just A Gi-go-lo, ev-'ry-where I go, peo-ple know the part I'm play-ing.
 Schö-ner Gi-go-lo, ar-mer Gi-go-lo, den-ke nicht mehr an die Zei-ten.

Paid for ev-'ry dance, sell-ing each ro-mance, ev-'ry night some heart be-tray-ing.
 Wo du als Hu-sar, gold-ver-schnürt so-gar, koon-test durch die Stras-sen rei-ten!

There will come a day, youth will pass a-way, then what will they say a-bout me. When the
 U-ni-form pas-sée, Lieb-chen sagt: A-dieu! Schö-ne Welt, du gingst in Fran-sen! Wenn das

end comes I know they'll say, "Just A Gi-go-lo." As life goes on with-out me.
 Herz das auch bricht, zeig' ein Ja-chen-des Ge-sicht, man zahit und du musst tan-zen!

JULY

Copyright © 1985 DI MEOLA MUSIC CO.

By AL DI MEOLA

Moderately fast

Ab Db Eb Ab Db Eb Ab Eb Ab Db

Eb Ab 3 Db Eb Ab Eb Ab Db Eb Ab

Ab Db Eb Ab Eb Ab Db Eb Ab 3 Ab Db Eb Ab Eb

Ab Db Eb Ab Db Eb Ab Db Eb Ab Eb

Ab Db Eb 3 Ab 3 Ab Db Eb Ab Eb Ab Db Eb

Ab C#m

Eb/Bb Ab/C Bbm/Db F/A Gb/Bb Ebm/Gb Db/F

Ab/C Fm/Ab Fm6

Db Gb 3 3

Ab Bbm7 Ab/C Db

Gb 3 3 F/A E F# E

G#m F# 1-3 E

4 E/G# F#/A# E/B F#/C# Eb Ab Db Eb Ab

Play 4 times
To Coda

Db Eb Ab Eb C F G C C F G C G

C F G C 3 C F G C G

C F G C C F G C G C F G

C 3 C F G C G Eb(no chord)

Ab(no chord) D(no chord) B(no chord) Eb(no chord) 3 Gb(no chord) F(no chord)

Eb Ab/C Bbm/Db Ab Eb Ab/C Db Ab/C Bbm Ab Bbm

Fm Gb(add2) Gb G Ab Play 4 times
D.C. al Coda

CODA Bb Eb F Bb Bb Eb F Bb F

Bb Eb F Bb 3 Bb Eb F Bb F

Bb Eb F Bb Bb Eb F Bb F Bb Eb F

Bb 3 Bb Eb F Bb F Bb Eb F Bb

1-3 Bb Eb F Bb F 4 Bb Eb F Bb F Bb

JUNE BUG

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Music by THOMAS TURRENTINE

Medium Funk

B $\flat$ 7

E $\flat$ 7

B $\flat$ 7

F7

E $\flat$ 7 N.C.

B $\flat$ 7

JUST ONE MORE CHANCE

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by SAM COSLOW
Music by ARTHUR JOHNSTON

Moderately slow

FM7 F $\sharp$ dim7 Gm7 C7 Gm7 C7 Gm7 C7

Just One More Chance, _ to prove it's you a-lone I care for, each night I say a lit-tle

Gm7 C7 FM7 D $\flat$ 7 Gm7 C7 FM7 F $\sharp$ dim7 Gm7 C7

prayer for Just One More Chance. _ Just one more night, _ to taste the kiss-es that en-

Gm7 C7 Gm7 C7 Gm7 C7 FM7 D $\flat$ 7 C $\sharp$ 5 FM7 Cm7 F7

chant me, I'd want no oth-ers if you'd grant me Just One More Chance. _ I've learned the mean-ing of re-

B $\flat$ M7 B $\flat$ m7 E $\flat$ 7 FM7 Am7 $\flat$ 5 D7 Gm7

pen-tance; Now you're the ju-ry at my trial. I know that I should serve my sen-tence;

Dm7 G7 Gm7 C7 FM7 F $\sharp$ dim7 Gm7 C7

Still I'm hop-ing all the while you'll give me Just one more word. _ I said that I was glad to

Gm7 C7 Gm7 C7 Gm7 C7 F6 D $\flat$ 7 C $\sharp$ 5 FM7

start out; But now I'm back to cry my heart out for Just One More Chance. _

JUNE IN JANUARY

from the Paramount Picture **HERE IS MY HEART**

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

It's June In Jan - u - ar - y be - cause I'm in love; it al - ways is
spring in my heart, with you in my arms. The snow is just white blos - soms that fall from a -
bove, and here is the rea - son my dear, your mag - i - cal charms. The night is cold
the trees are bare but I can feel the scent of ros - es in the air. It's June In
Jan - u - ar - y be - cause I'm in love, but on - ly be - cause I'm in love with you.

Chords: EbM7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7#5, EbM7, C7, Fm7, Bb7, Bb7b9, EbM7, Dm7b5 G7, Cm7, Ab7, Cm7, Dm7b5 G7, Cm7, F7, Fm7, Bb7, EbM7, C7, Fm7, Bb7, Eb6, Bb9, Eb6.

JUST THE WAY WE PLANNED IT

© 1993 URBAN RENEWAL MUSIC and LEATHERBARROW MUSIC/Administered by BUG

By ERNIE WATTS
and BOB LEATHERBARROW

Moderate Rock

Chords: F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, B7#9(#5), Em7, F#m7, Bm7, A, FM7/G, Em7, F#m7, Bm7, A, Em7, CM7, B7#9(#5), AbM7/Bb, G13b9, BbM7/D, E/C, BbM7/C, GM7/A, B7#9(#5), Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, Em7.

KEEPIN' OUT OF MISCHIEF NOW

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 and CHAPPELL & CO.

Lyric by ANDY RAZAF
 Music by THOMAS "FATS" WALLER

Moderately

Musical score for "Keepin' Out of Mischief Now" in 4/4 time, moderately. The score consists of four staves of music with lyrics and guitar chords. The chords are: G7, C6, G7#5, C6, C/E, Eb dim7, G7/D, G7, Em7b5, A7, Dm, G7, C6, G7#5, C6, C7, F6, Fm6, C, C7, F#m7b5, Fm6, C, Eb dim, G7, Em7, Gm6, A7, D7, G7, C.

Keep - in' Out Of Mis - chief Now, real - ly am in love, and how! I'm through
 play - in' with fire, — it's you whom I de - sire. — All the world can plain - ly see,
 you're the on - ly one for me; I have told them in ad - vance, — they can't break up
 our ro - mance. — Liv - in' up to ev - 'ry vow, Keep - in' Out Of Mis - chief Now.

LADY OF THE EVENING

from the 1922 Stage Production MUSIC BOX REVUE

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Words and Music by
 IRVING BERLIN

Moderately

Musical score for "Lady of the Evening" in 4/4 time, moderately. The score consists of four staves of music with lyrics and guitar chords. The chords are: F6, F+, F, G9, G7b9, C7, Gm7, C7, FM7, Am7b5, D7, G9, G7, Dm7, G7, Gm7, C7, FM7, F7, Bbm6, Am7, Gm7, FM7, F7, Bbm6, FM7, Eb7, Am7b5, D7, Gm7, Bbm6, F/C, Dm7, G7, C7b9, 1 F Abdim7 Gm7 C7, 2 F.

Eve - ning, — La - dy Of The Eve - ning. — I can hear you call - ing me. —
 — Call - ing — while the shades are fall - ing, — fall - ing o - ver land and
 sea. — You can make the cares and trou - bles that fol - lowed me through the day
 fold their tents just like the A - rabs and si - lent - ly steal a - way. Eve - ning, —
 — La - dy Of The Eve - ning, — I hear you call - ing me. — me. —

N.C.

Em7

— 3 —

N.C.

1
Em7

N.C.

2
Em7

Words and Music by HERBERT NICHOLS
and BILLIE HOLIDAY

Cm6

Ab7

Cm6

Cm7

CM7

FM7

CM7

A7b9

1	
Dm7	G13

Dm7	G13
-----	-----

C7

The blues ain't nothin' but a

D7

● —

et al.

State, —

you and you

10

G7

Cm6

Ab7

Cm6

Cm7

CM7

FM7

C

G7

Cm7

F9 G7#5

Cm6

Now _____ the world will know, she's nev - er gon - na sing them no more, — no _____ more.

THE LADY'S IN LOVE WITH YOU

from the Paramount Picture SOME LIKE IT HOT

Copyright © 1939 (Renewed 1966) by Paramount Music Corporation

Words by FRANK LOESSER
Music by BURTON LANE

Rhythmically

Musical score for "The Lady's in Love with You" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "If there's a gleam in her eye each time she straight-ens your tie, you'll know The La - dy's In Love With You. If she can dress for a date with - out that wait - ing you hate it means The La - dy's In Love With You. And when your friends ask you o - ver to join their ta - ble but she picks that far - a - way booth for two, well, sir, here's just how it stands, you've got ro - mance on your hands be - cause The La - dy's In Love With You. If there's a You." The score includes various chord symbols such as A9, Am7, D7, GM7, E7, G6, D+, Bm7, CM7, F7, D7b9, and Bm7. There is a double bar line with first and second endings marked 1 and 2.

LAZY

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IRVING BERLIN

Moderately

Musical score for "Lazy" in F major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "La - zy. I want to be La - zy. I long to be out in the sun with no work to be done, un - der that awn - ing they call the sky, stretch - ing and yawn - ing and let the world go drift - ing by. I wan - na peep through the deep tan - gled wild - wood, count - ing sheep 'til I sleep like a child would, with a great big va - lise full of books to read where it's peace - ful, while I'm kill - ing time be - ing La - zy. zy." The score includes various chord symbols such as C6, C7, F6, Fm6, C/E, E7, Gm/Bb, A7sus, A7, Dm7, F#m7b5, B7, Em7, Ebdim7, Dm7, G9, C, Gm7, C7, F6, Bb7, A7, A7b9, D9, D7, G7, C6, C7, F, F#dim7, C/G, Am7, D7, G7, and C. There is a double bar line with first and second endings marked 1 and 2.

LAST NIGHT WHEN WE WERE YOUNG

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Slowly

GM7 C7 Bm7 E7 3 A7 Am7 D7 3

Last Night _____ When We Were Young, love was a star, _____ a song un - sung. Life was so

Dm7 G7 Cm7 F7 3 GM7 G#dim7 Am7 D7 GM7 C7

new, _____ so real, so bright, a - ges a - go last night. To - day _____ the world is

Bm7 E7 3 A7 Am7 D7 3 Dm7 G7

old, you flew a - way _____ and time grew cold, where is that star _____ that seemed so

Cm7 F7 3 GM7 G#dim7 Am7 D7 Dm7 Bm7b5 E7

bright, a - ges a - go last night? To think _____ that spring had de - pend - ed _____ on mere - ly

A7 Gm7 C7 C#dim7 Dm7 F7#5

this: _____ a look, a kiss. To think _____ that some-thing so splen - did _____ could slip a -

Gm7 C7 3 Eb7 D7 GM7 C7 Bm7 E7

way _____ in one lit - tle day - break. So now, _____ let's rem - i - nisce _____ and re - col -

FM7 Bm7b5 E7 A7 Cm7 F7 GM7

lect _____ the sights and the kiss - es, _____ the arms that clung _____ when we were young last night. _____

LET'S GET LOST

from the Paramount Picture HAPPY GO LUCKY

Copyright © 1942, 1943 (Renewed 1969, 1970) by Paramount Music Corporation

Words by FRANK LOESSER
Music by JIMMY McHUGH

Moderately

Ebm7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's Get Lost, _____ lost in each oth - er's arms, Let's Get Lost, _____ let them send out a - larms.

Fm7 Bb7 EbM7 Am7b5 D7 Gm7 C7 F7 Fm7 Bb7

And though they'll think us rath - er rude, _____ let's tell the world we're in that cra - zy mood.

Ebm7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's de - frost, _____ in a rom - an - tic mist, let's get crossed _____ off ev - 'ry bod - y's list.

Fm7 Bb7 EbM7 Ab7 G7 Cm7 F7 Fm7 Bb7 EbM7

To cel - e - brate this night we found each oth - er, mm, _____ Let's _____ Get Lost. _____

LIVELY UP YOURSELF

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Words and Music by
BOB MARLEY

Bright Reggae Shuffle

Oh, Live - ly Up - Your - self and don't be no drag. Live - ly Up - Your - self, -

reg-gae is an - oth - er bag. Live - ly Up - Your - self and don't say no. -

Live - ly Up - Your - self 'cause I said so. - You, what you gon - na do? You

rock so, you rock so, like you nev - er did be - fore. You dip so, you dip so

till you dip through my door. - You skank so, you skank so, oh - yeah.

You come so, you come so, come a - live to - day. - And Live - ly Up - Your - self -

a - lot - a, a - lot - a, a - lot - a, a - lot - a. Live - ly Up - Your - self, - did you

know, did you know? Live - ly Up - Your - self, 'cause if you don't do it, ain't - no - bod - y

gon - na do it for you. Live - ly Up - Your - self and don't be no, don't be no, don't be no,

don't be no, no drag. What you got that I don't know? - I'm a - try - in' to

won - der, won - der why you, won - der, won - der why you act so. And don't be no drag.

Live - ly Up - Your - self, for reg - gae is an - oth - er bag. You're gon - na

To Coda ⊕

D.S. al Coda

CODA

Live - ly Up ___ Your - self, ___ your wom - an in the morn - ing time, y'all. ___

Keep a Live - ly Up Your-self and when the eve - ning come and take ya, take ya, ___ take ya, ___ take ya. ___

Come on ba - by, I wan - na be live - ly my - self. ___ Come on babe, I wan - na be live -

ly my - self. ___ Live - ly Up - Your - self. ___

Repeat ad lib.

LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

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Words and Music by
IRVING BERLIN

Moderately

There may be trou - ble a - head. ___ But while there's moon - light and mu - sic and love and ro -

mance, ___ Let's Face The Mu - sic And Dance. ___ Be - fore the fid - dlers have

fled, ___ be - fore they ask us to pay the bill, ___ and while we still ___ have the chance, ___

Let's Face The Mu - sic And Dance. ___ Soon ___ we'll be with - out the moon, ___

___ hum - ming a dif - f'rent tune, ___ and then ___ there may be tear - drops to shed. ___

___ So while there's moon - light and mu - sic and love and ro - mance, ___ Let's Face The

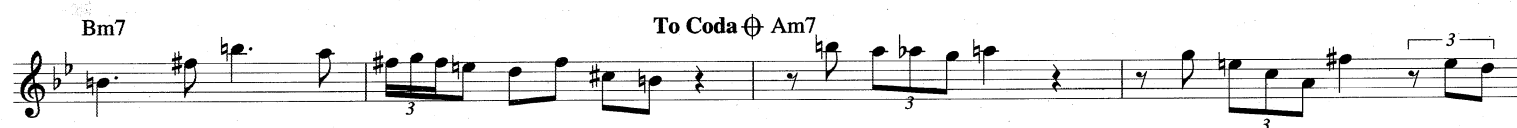
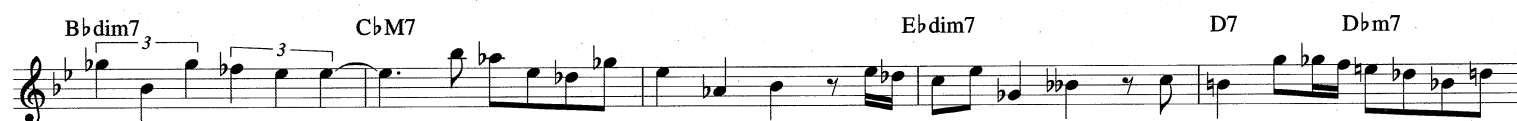
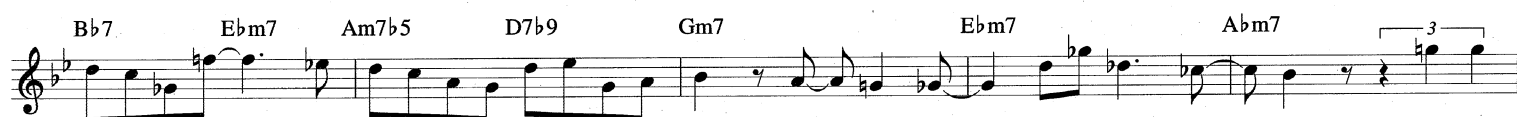
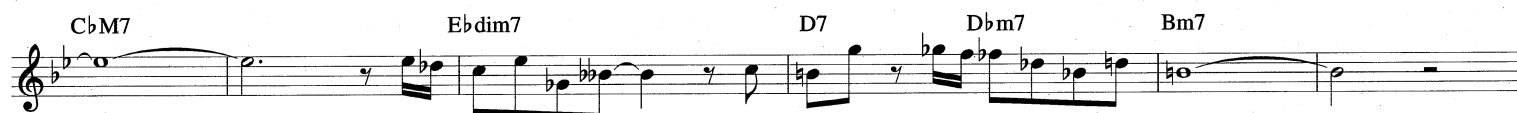
Mu - sic And Dance, ___ dance. ___ Let's Face The Mu - sic And Dance. ___

1 C6 Ebm6 Dm7b5 G7#5 2 G7#5(b9)C6

LINES AND SPACES

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Written by JOE LOVANO

Moderately**CODA**

LITTLE WHITE LIES

203

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Words and Music by
WALTER DONALDSON

Easy Swing

The moon was all a - glow, and heav - en was in your eyes, the night - that you
told me those Lit - tle White Lies. The stars all seem'd to know that you
did - n't mean all those sighs, the night - that you told me those Lit - tle White Lies. I
try, — but there's no for - get - ting, when eve - ning ap - pears. I sigh, — but there's no re - gret - ting,
in spite - of my tears. { The dev - il was in your heart, but heav - en was in your
Who would - n't be - lieve those lips, but who ev - er could doubt those
eyes, }
eyes? the night - that you told me, those Lit - tle White Lies. The Lies.

LOVE IS JUST AROUND THE CORNER

from the Paramount Picture HERE IS MY HEART

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN
and LEWIS E. GENSLER

Easy Swing

Love Is Just A-round The Cor - ner, an - y coz - y lit - tle cor - ner, Love Is Just A-round The
I'm a sen - ti - men - tal mourn - er, and I could - n't be for - lorn - er when you keep me on a
Cor - ner when I'm — a-round you. you. Ve - nus de Mi - lo was not - ed for her
cor - ner just wait - ing for you. So
charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So
let's go cud - dle in a cor - ner, an - y co - zy lit - tle cor - ner,
Love Is Just A-round The Cor - ner and I'm — a - round you.

LOOK TO THE SKY

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Copyright Renewed

By ANTONIO CARLOS JOBIM

Moderately

Chords: EbM7, Gm7, C7b9, Fm7, Abm7, Db7, GbM7, EM7#11, D.C. al Coda, CODA.

LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

Copyright © 1945 (Renewed 1972) by Famous Music Corporation

Words by EDWARD HEYMAN
Music by VICTOR YOUNG

Gracefully
GM7

Chords: GM7, Em7, Am7, Am7b5, D7, F#7, Bm7, E7, Bbdim7b13, D7b9, G9.

Lyrics:
Love Let - ters straight from your heart keep us so near while a - part,
I'm not a - lone in the night when I can have all the love you write.
I mem - o - rize ev - 'ry line, I kiss the name that you sign.
And dar - ling, then I read a - gain right from the start Love Let - ters straight from your heart.

LOVE IS THE SWEETEST THING

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Words and Music by
RAY NOBLE

Flowing

Love Is _____ The Sweet - est Thing. What else song on earth could ev - er bring
Love Is _____ the strang - est thing. No song of birds up - on _____ the wing

such hap - pi - ness to ev - 'ry-thing, as love's old sto - ry.
shall in our hearts more sweet - ly sing, than love's old sto - ry.

What - ev - er heart may de - sire, what-ev - er fate may send, this is the tale that

nev - er will tire, this is the song with-out end. Love is _____ the great - est thing, the old - est,

yet the lat - est thing, I on - ly hope that fate _____ may bring love's sto - ry to you.

A LOVELY WAY TO SPEND AN EVENING

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Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Slowly

This is A Love - ly Way _____ To Spend An Eve - ning. _____ Can't think of an - y - thing _____ I'd rath - er

do. _____ This is A Love - ly Way _____ To Spend An Eve - ning. _____ Can't think of an - y - one _____
Love - ly Way _____ To Spend An Eve - ning. _____ I want to save all my nights _____

as love - ly as you. _____ A cas - u - al stroll thru a gar - den, a kiss by a la - zy la -
and spend them with you. _____

goon, catch-ing a breath of moon-light hum-ming our fav - 'rite tune. This is A

CODA F

LOVE ME OR LEAVE ME

from LOVE ME OR LEAVE ME

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

Fm7 **Gm7** **C7** **Fm7** **Gm7** **C7**

Love Me Or Leave Me, and let me be lone - ly; You won't be-lieve me, and I love you on - ly. I'd
might find the night-time, and right time for kiss-ing; But night-time is my time for just rem - i - nisc-ing, re -

AbM7 **Fm7** **Bbm7** **Eb7** **1 AbM7** **Gm7b5** **C7**

rath - er be lone - ly, than hap - py with some - bod - y else. You
gret - ting, in - stead of for - get - ting with some - bod - y else. _

2 AbM7 **Db7** **AbM7** **Cm7** **F7**

There'll be no _ one un - less that some - one is

Bbm **F7b9** **Bbm** **Bbm7** **Eb7** **Cm7** **Bdim7**

you, _ I in - tend _ to be in - de - pen - dent - ly blue. _

Bbm7 **C7b9** **Fm7** **Gm7** **C7** **Fm7**

_ I want your love, but I don't want to bor-row, to have it to - day, and to

Gm7 **C7** **AbM7** **Fm7** **Bbm7** **Eb7** **Ab**

give back to - mor-row; For my love is your love, there's no love for no - bod - y else! _

LOVER

from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932, 1933 (Renewed 1959, 1960) by Famous Music Corporation

Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

CM7 **F#m7** **B7** **Fm7** **Bb7** **Em7** **A7**

Lov - er, _ when I'm near you _ and I hear you _ speak my name, _

Ebm7 **Ab7** **Dm7** **G7** **CM7** **A7** **Dm7** **G7**

soft - ly _ in my ear, you _ breathe a flame. _

CM7 **F#m7** **B7** **Fm7** **Bb7** **Em7** **A7**

Lov - er, _ when we're danc - ing _ keep on glanc - ing _ in my eyes, _

Ebm7 Ab7 Dm7 G7 CM7 F7 CM7 F#m7b5 B7
 till love's own en-tranc - ing mu - sic dies.

EM7 C#m7 F#m7 B7 EM7 C#m7 F#m7 B7
 All of my fu - ture is in you. Your ev - 'ry plan I de - sign.

GM7 Em7 Am7 D7 Dm7 G7
 Prom - ise you'll al - ways con - tin - ue to be mine.

CM7 F#m7 B7 Fm7 Bb7 Em7 A7
 Lov - er, please be ten - der, when your ten - der fears de - part,

Ebm7 Ab7 Dm7 G7 CM7
 lov - er, I sur - ren - der to my heart.

LIGIA

Copyright © 1976 Antonio Carlos Jobim
Published by Corcovado Music Corp.

Words and Music by
ANTONIO CARLOS JOBIM

Moderate Latin

C#m9 F#7#5 D#m9
 Eu nun - ca son hei com vo - cê, nun - ca fui ao cin - e - ma, não gos - to de
 nun - ca quis tê - la ao meu la do. Num fim de se - ma na. Um cho - pe ge -
 (Instrumental Solo)

Ddim C#m9b5 F#7sus(add13) F#7(add13) D#9sus
 sam - ba não vou a I - pane - ma, não gos - to de chu - va nem gos to de sol.
 la - do em Co - pa - ca - ba - na. An - dar pe - la pra - ia a - té o Le - blon.

D#7sus(b9) EM7 Fdim BM7
 E quan do eu lhe te - le - fo - nei. Des - li - guei foi en - ga no. O seu nome eu não
 E quan do eu me a - paix - o - nei. Não pass - ou de ilu - são. O seu no - me ras -
 (Solo Ends) E quan do vo ce - me en - volver. Nos seus bra - cos se - re nos. Eu vou me ren

G#m9 E#m9 A#7(add13) A#7b13
 sei. Es - que - ci no pi - a - no As bo - ba - gens de amor. Que eu ir - ia di
 guei. Fiz um sam - ba - can - câ - o Das men - ti - ras de amor. Que a - pren - di com vo -
 der. Mas seus ol - hos mor - e - nos. Me me - tem mais medo. Que um rai - o de

D#m9 G#7#5 C#m9 C9sus
 zer. Não, Li - gia, Li - gia, Eu
 cê. E, Li - gia, Li - gia,
 sol, Li - gia, Li - gia.

LAST RESORT

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Written by RON CARTER

Moderately

B $\flat$ Bdim7 F/C ³ D7#9 G7b9 C7 F F7b5/B

B $\flat$ Bdim7 F/C ³ D7 G7 ³ C7

1 F 2 F Em7b5 A7

Dm ³ D7 G7 AbM7

Db7 B7 B $\flat$ Bdim7 F/C ³ D7#9 G7b9

C7 F F7b5/B B $\flat$ Bdim7

F/C ³ D7 G7 ³ C7 F

LATE LAMENT

© 1961 (Renewed) Desmond Music Company

By PAUL DESMOND

Slowly

Fm7 Gm7 C7 Fm7b5 ³ Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 G7 Ebm7 Ab7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 Bb7 Ebm7 Ab7 Db6 Gm7b5

Gbm7 B7 Abm7 Db7 Gbm7 ³ Cb7 ³ EM7

Em7 A7 Gbm7 B7 Em7 A7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7

Bb7sus Bb7b9 Ebm7 Ab7 Fm7 Bb7 To Coda ⊕

Ebm7 Ab7 Db6 Gm7b5 C7 D.C. al Coda

CODA ⊕ Gm7b5 C7

Fm7b5 Bb7 Ebm7b5 Ab7 Dbm11

LIVIN'

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Written by KEVIN EUBANKS

Moderately

E7#9 Bbm7#11 D7#9 AbM7#11

1 C9 2 C9 Am11 B7#9

CM7#11(no3rd) C#7#9 F#m11 Bm11/E C#m11/E To Coda ⊕

Dm7 8 E7#9 Eb7#9 Am11 C#7#9 B7#9

Em7 Ebm7 F/G F/A G/B Am11

B7#9 CM7#11(no3rd) A/C# F#m11 E/F D.S. al Coda (with repeat)

CODA Freely ⊕ Dm7 F#m7 EM7 A/E

LONELY GIRL

from the Paramount Motion Picture HARLOW

Copyright © 1965 (Renewed 1993) by Famous Music Corporation

Words by RAY EVANS and JAY LIVINGSTON
Music by NEAL HEFTI**Slow Bossa Nova**

Chords: Fm, D♭M7, Gm7♭5, Cm7, B♭m6, Cm7, D♭, G7♯9, C7, D♭M7, B♭m7, E♭9, A♭M7, B♭m6, Cm7, Fm, Edim7, E♭m7, A♭7♭9, D♭, B♭m7, E♭m7, A♭7♭9, D♭, Gm7♭5, C7♭9, Fm, D♭M7, G7♯9, Cm7, Fm, Fm, D♭M7, Gm7♭5, Cm7, B♭m6, Cm7, Fm.

LADY BIRD

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By TADD DAMERON

Moderately

Chords: CM7, Fm7, B♭7, CM7, B♭m7, E♭7, A♭M7, Am7, D7, Dm7, G7, CM7, E♭M7, A♭M7, D♭M7, CM7.

LAMENT

© 1954 (Renewed 1982) SCREEN GEMS-EMI MUSIC INC.

By J.J. JOHNSON

Slowly
Fm Ebm7 Ab7 DbM7 Gm7 C7 F

Am7b5 D7 Gm7 Em7b5 A7 **To Coda** Dm C7 Bbm6 Am7 Dm7 Gm7

Em7b5 A7 Dm Ebm7 Ab7 DbM7 Gm7b5 C7#9 **D.C. al Coda**

CODA Dm C7 Bbm7 Am7 Dm7 Bm7b5 Bbm7 3 Eb7

F Dm7 Db7 C7 F

LAURIE

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Music by BILL EVANS

Moderately slow
Bbm7 E7b9 E7#9(#5) Am(add9) Am Am#7 Am9 D7b9(#5) Gm9b5 C7#9(#5)

Cm(add9) Cm Cm#7 Cm9 F7#9(#5) Fm9 Bb7b9(#5) Ebm9 Ab7#9(#5)

1 Dm7b5 Db9sus Db9 C9sus C9 B9 2 Gm11 Gm11 G#m11

Am11 Am11 Bbm11 Bm11 Bm11 Cm11 C#m11 C#dim7 Cm7b5 F7#9(#5) **To Coda**

Bb13sus Ab13sus Gb13sus F13sus **D.C. al Coda** F13 **CODA** Bb13sus

LA FIESTA

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By CHICK COREA

Moderately, in 1

Chord progression and musical notation details:

- Staff 1: E, F, G, F, E (3)
- Staff 2: F, G, F, E
- Staff 3: F, G, F, E (1)
- Staff 4: E, E7, F6, G, F (2)
- Staff 5: E, AM7, Bm7/A, AM7, Bm7/A (1, 2)
- Staff 6: AM7, Bm7/A, AM7, E7, AM7, C#7, DM7, D#dim7
- Staff 7: AM7/E, Fdim7, F#m7, B7, E7, C#7, DM7
- Staff 8: C#m7, F#7, B7, E7, AM7, C#7
- Staff 9: DM7, D#dim7, AM7/E, Fdim7, F#m7, B7, E7
- Staff 10: AM7, C#7, DM7, C#m7, F#7, Bm7, E7 (To Coda ⊕)
- Staff 11: AM7, Bm7/A, AM7, Dm/A, Em/A, F/A, G, F
- Staff 12: E, F, G, F, E (D.S. al Coda (with repeats))

CODA

AM7 Bm7/A AM7 Bm7/A AM7 DM13#11 N.C. A

LIKE A LOVER

(O Cantador)

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Music by DORY CAYMMI and NELSON MOTA
English Lyric by ALAN BERGMAN and MARILYN BERGMAN

Medium Bossa Nova

CM7 G7sus CM7 D/C
Like A Lov-er, the morn-ing sun — slow-ly ris-es and kiss-es you — a wake-
Like A Lov-er, the riv-er wind — sighs and rip-ples its fin-gers through your hair.

Bm7 Em7 A13sus A9 DM7 G13 G7#5
Your smile is soft — and drow-sy as you let it play — up-on — your face.
Up — on your cheek — it lin-gers, nev-er hav-ing known — a sweet — er place.

FM7 G/F CM7 G7sus
Oh, how I dream — I might be like the morn-ing sun — to you.
Oh, how I dream — I might be like the riv-er wind — to you.

CM7 G7sus CM7 Fm6/C CM7 D/C
How I en-vy a cup that knows your lips, — Let it be me, —

Bm7 B7b9 Em7 F#m7b5
my love, — And a ta-ble that feels your fin-gers — tips, — Let it be me, —

B13 B7#5 Em7 Am7 Gm7 D(add9)/F#
Let me be your love, — Bring an end to the end-less days — and nights — with-out you.

G7sus CM7 G7sus CM7 D/C
Like A Lov-er, the vel-vet moon — shares your pil-low and watch-es while you sleep.

Bm7 Em7 A13sus A9 DM7 G13 G7#5
Its light ar-rives — on tip — toe, gen-tly tak-ing you — in its — em-brace.

FM7 G/F CM7 G7sus CM7 G7sus
Oh, how I dream — I might be like the vel-vet moon — to you.

LAZY RIVER

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Words and Music by HOAGY CARMICHAEL
and SIDNEY ARODIN

Moderately slow

Up a La - zy Riv - er by the old mill - run, That la - zy, la - zy riv - er in the noon - day sun,
Lin - ger in the shade of a kind old tree; Throw a-way your trou - bles, dream a dream with me —
Up a La - zy Riv - er where the rob - in's song A - wakes a bright new morn - ing, We can loaf a - long,
Blue skies up a - bove, ev - 'ry - one's in love, Up a La - zy Riv - er, how
hap - py you can be. Up a La - zy Riv - er with me. 1 F Bb6 F 2 F6 me.

LISTEN HERE

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Words and Music by
DAVE FRISHBERG

Moderately slow

When you're still, do you hear one small voice, crys-tal clear, say-ing, "Lis-ten Here, my friend, Lis-ten
Here"? Well, that voice is your own, and it speaks to you a-lone, "You can count on me," it says, "So Lis-ten
Here." This is you, this is real, this is tru - ly the way you
feel. You can run, You can hide, oh, but some time, some place, we

FM7 C13 Dm7b5 D#9#11 Cm7 F7#5 3 D#bM7 G#bM7

each of us wind up face to face with that lit - tle voice in - side. So we hope and we yearn, and we

D#bM7 G#bM7 3 Cm7 F7 Cm F7#5 3

live and some - times learn from the lit - tle voice that whis - pers crys - tal clear. And we

D#bM7 G#bM7 3 D#bM7 G#bM7 3 Cm7 F7

each hear the call, 'cause it's call - ing to us all "Fol - low me," it says, "Nev - er

Dm7b5 G7b5 G#bM7 3 B#M7b5 B#bM7 E#bM7 B#bM7

fear, Lis - ten Here, old friend, Lis - ten Here, dum - my, Lis - ten Here."

LEMON DROP

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Composed by
GEORGE WALLINGTON

Moderately fast

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb 3 3 D#dim Cm7 F7 3 Bb B7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb 3 3 D#dim Cm7 F7 3 Bb Bb7

Am7 D7/A G7 3 Gm7 C7/G

F7 3 3 Bb E7 Eb Edim7 Dm7 G7b9

Cm7 F7 3 Bb E7 Eb 3 3 D#dim Cm7 F7 3 Bb

LITTLE SHOES

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By MIKE STERN

Moderately slow

F7sus

EbM7 Cm7 Am7 D7b9 Gm7 Cm7/F EbM7 Cm7 Bb11 Bb9
 AbM9 Gm7 AbM9 Am7 D7b9 Em7 CM7#11
 Em7 Bm7 Am7 Dm7/G 1 E11 D/F# 2 Bm7 Cm7
 Am7 AbM7 F#M7#5 F11
 F#M7#5 Gm7 AbM7 To Coda ⊕ Am9
 D7sus13 D7b9b5 EbM9 Cm7 EbM7 Dm7 Cm7 Bbm7
 Ab13 D7#9 D.S. al Coda (take 2nd ending)
 CODA Am9 D7sus13 D7b9(b5)

LITTLE SUNFLOWER

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By FREDDIE HUBBARD

Medium Latin

Dm7

Musical score for 'Little Sunflower' in 4/4 time, Medium Latin style. The score consists of four staves of music. The first staff begins with a Dm7 chord. The second staff has a first ending (1) and a second ending (2) with an EbM7 chord. The third staff has a DM7 chord and a first ending (1) with a Dm7 chord. The fourth staff concludes the piece.

LOVE LIES

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Words and Music by CARL SIGMAN,
 RALPH FREED and JOSEPH MEYER

Moderately

Musical score for 'Love Lies' in 4/4 time, Moderately style. The score includes lyrics and chords. The first staff has chords Eb6, Edim7, Fm7, Bb7, and Eb7. The second staff has chords Ab, D7/A, D7b5/Ab, G7sus, and G7. The third staff has chords Ab6, Adim7, Eb, and Gbdim7. The fourth staff has chords Fm7, F+, Bb7, D7#5, D7, G7#5, G7, C7, F9, Bb7#5, and Eb/Bb. The fifth staff has chords C9, C7#5, F9, F7, Fm7/Bb, Bb9, Bb7b9, Eb, Ab6, Ab7, and Eb6.

Love Tell Lies me have a way of sound time - ing we true, when and
 how you thrill each time we meet and

Love tell Lies me come from one as sweet as you. feet.
 how I sweep you off your feet.

I Al know though I'm not an an gel, dear but when you
 I don't be - lieve a

say that I am, oh how I love to hear you. word,
 they're the sweet - est Love Lies that I have ev - er heard.

LITTLE WALTZ

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Written by RON CARTER

Moderately slow

Chords: Fm, C7/E, Ebm7, DbM7, G7, C7, Fm, C7, Fm, C7/E, Ebm7, DbM7, G7, C7, Fm, C7, Fm, Fm C7/E Fm/Eb Dm7b5, G7, C7, F7, Bbm7, Eb7, Ab, G7, C7, F, C7/E, Ebm7, DbM7, G7, C7, F.

LYDIA

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By JACK DeJOHNETTE

Slowly

Chords: Am9, Em7, FM13, G, A7, B7, Eb7, Ab, Gbm7, EM7, Eb, Db, Ab, Gb, EM7, Db/Ab, Cm/G, Bm/F#, E7#9, Am9, Em7, FM13.

LOVE YOU MADLY

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By DUKE ELLINGTON

Moderately

Love — You Mad - ly right or wrong. — Sounds — like the lyr - ic of — a song, — but

since it's so — I thought you ought to know, — I love you, Love — You Mad - ly. Bet - ter fish are

in the sea — is — not the the - o - ry — for me — and that's for sure — just like I said be - fore, — "I

love you, Love — You Mad - ly." If you could see the hap - py you and me — I

dream a - bout so proud - ly, — you'd know the breath of spring — that makes me sing — my — love song — so loud -

ly. Good — things come to those who wait, — so — just re - lax and wait — for fate — to

let me see — the day you'll say to me, — "I love you, Love — You Mad - ly!" Love — ly!"

MISSION: IMPOSSIBLE THEME

from the Paramount Television Series MISSION: IMPOSSIBLE

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by LALO SCHIFRIN

Moderately, with drive

Gm7

Bbm Cm Gm7 Fm F#m Gm7

Cm7

Gm7 Dsus Ebsus Fsus Dsus Bb/Ab Eb/Db

MAKE BELIEVE

from SHOW BOAT

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately slow

We could Make Be - lieve I love you, on - ly Make Be - lieve that you love
 me. Oth - ers find peace of mind in pre - tend - ing. Could - n't you, could - n't
 I? Could - n't we Make Be - lieve our lips are blend - ing
 in a phan - tom kiss, or two, or three? Might as well Make Be -
 lieve I love you, for to tell the truth, I do.

MAKIN' WHOOPEE!

from WHOOPEE!

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

An - oth - er bride, an - oth - er June, an - oth - er sun - ny hon - ey -
 shoes, a lot of rice, the groom is ner - vous he an - swers
 dish - es and ba - by clothes, he's so am - bi - tious he e - ven

To Coda

moon, An - oth - er sea - son, an - oth - er rea - son for Mak - in' Whoop - ee!
 twice. It's real - ly kill - ing that he's so
 sews. But don't for - get folks that's what you

A lot of will - ing to make whoop - ee! Pic - ture a lit - tle
 love nest down where the ros - es cling; Pic - ture the same sweet love nest,

D.S. al Coda

think what a year can bring. He's wash - ing
 get folks for Mak - in' Whoop - ee!

MAKE A LIST

(Make a Wish)

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Written by ART PEPPER

Moderate Latin

C13 Bb13 C13 Bb13 C13
 Bb13 C13 Bb13 C13 Bb13 C13
 Bb13 C13 Bb13 1 C13 Bb13 2 C13 Bb13
 C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13
 C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13
 Bb13 C13 Bb13 C13 Bb13 C13 Bb13
 Bb13 C13 Bb13 C13 Bb13 C13 Bb13 **Repeat and Fade**

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and Luciano Pozo Gonzales Publishing DesigneeBy DIZZY GILLESPIE, WALTER "GIL" FULLER
and LUCIANO POZO GONZALES**Moderate Latin beat**

Bb7
 Ab7 Db7 Gb7 F7 Abm7 Db7b9
 Gbm7 Cm7b5 F7b5 Bb7 Eb9 A7 AbM7 Abm7
 Db7#9 Gbm7 F#m7b5 B7 Fm7b5 Bb7b9 Cm7b5 F7b9
 Bb7
 Ab7 Db7 Gb7 F7

ME AND MY BABY

Music © 1960 by Ecaroh Music, Inc.
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Words © 1996 by Ecaroh Music, Inc.

Words and Music by
HORACE SILVER

Medium Two-Beat tempo

Musical score for 'Me and My Baby' in B-flat major, 4/4 time. The score consists of three staves. The first staff contains the first line of music with chords: Ab7, Db7, Ddim7, Ab/Eb, Bb7. The second staff contains the second line of music with chords: Ebm7, Ab7b5, D7#9, Db7#9, C7#9, B7#9. The third staff contains the third line of music with chords: Db7, Ddim, Ab7, Ab7/Eb, F9#5, Bb7, Eb11, Ab7/Eb, F9#5, Bb7, Eb11. There are triplets marked with a '3' in several places.

Intro (Male)

I've been puttin' it together day by day.
I've finally worked it out.

Chorus (Male)

I got plans,
I really got some plans
For Me And My Baby.
A brand new Cadillac.
And I don't mean maybe.
They won't take it back
From Me And My Baby.

She's my spouse.
I'm gonna buy a house
For Me And My Baby.
Way out in Malibu.
And I don't mean maybe.
Plenty money too.
For Me And My Baby.

If I work
And stash a bit away
For Me And My Baby.
Now there will come a day
And I don't mean maybe.
No more dues to pay.
For Me And My Baby.

SHOUT CHORUS (Male & Female)

(To be sung twice)

We're strivin' to live the good life.
There's nothin' that we can't do.
We've got our plans in full view.
We're gonna come in on cue.
We're not about to sub-due.
We're gonna see it on through.

TAG ENDING (Male & Female)

We will get to crackin'
So there's nothin' lackin'.
We will start attackin'
Send out doubts a-packin'.
We will keep on backin'
All the plans that we have
Carefully worked out
For Me And My Baby.

FOLLOWED BY CHORUS (Female)

He's my man
I'm doin' all I can
For me and my baby.
He sure can count on me.
And I don't mean maybe.
Perfect harmony
For Me And My Baby.

There's no doubt
That things will all work out
For Me And My Baby.
Our dreams will all come true.
And I don't mean maybe.
No more feelin' blue
For Me And My Baby.

Wait and see.
There'll be a family.
For Me And My Baby.
We've planned it carefully.
And I don't mean maybe.
Blessings they will be
For Me And My Baby.

AFTER SHOUT CHORUS GO BACK
TO INTRO AND SING THROUGH
THEN TAKE TAG ENDING OUT

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

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Words and Music by JAY LIVINGSTON
and RAY EVANS

Slowly

Musical score for 'Mona Lisa' in B-flat major, 4/4 time. The score consists of three staves. The first staff contains the first line of music with chords: EbM7, Ab/Eb, Eb, EbM7, Fm7, Bb7. The second staff contains the second line of music with chords: Fm7, Bb7, Eb. The third staff contains the third line of music with chords: EbM7, Ab/Eb, Eb, EbM7, Ab. There are triplets marked with a '3' in several places.

Mo - na Li - sa, Mo - na Li - sa men have named you; You're so like the la - dy with the mys - tic smile. Is it

on - ly 'cause you're lone - ly — they have blamed you for that Mo - na Li - sa strange-ness — in your smile? Do you

smile to tempt a lov - er, — Mo - na Li - sa, — or is this your way to hide a bro - ken heart? Man - y

$A\flat m$ $E\flat$ $B\flat 7$ $E\flat M7$ $E\flat 7$
 dreams have been brought to your door - step. They just lie there, and they die there. Are you
 $A\flat$ $A\dim 7$ $E\flat/B\flat$ $Fm7$ $B\flat 7$ 1 $E\flat 6$ 2 $E\flat 6$
 warm, are you real, Mo-na Li - sa, or just a cold and lone-ly love-ly work of art? Mo-na art?

MAPUTO

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and THRILLER MILLER MUSIC

By MARCUS MILLER

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Moderately slow Rock

$B\flat$ F/A $Gm7$ $Dm7$ $Gm7$ $F7sus$
 $B\flat$ F/A $Gm7$ $Dm7$ $Gm7$
 $E\flat M7$ Gm $E\flat M7$
 $Gm7$ $Cm7$ $Gm7$ $B\flat 7$ $E\flat M7$ $Gm7$
 $Dm7$ Gm $F7sus$ $B\flat$ F/A $Gm7$ $Dm7$
 $Gm7$ $F7sus$ $B\flat$ F/A $Gm7$ $Dm7$ Gm $Gm7$
 $E\flat M7$ Gm $E\flat$ Gm
 $Cm7$ $Gm7$ $B\flat 7$ $E\flat M7$ $Gm7$ $Dm7$
 $Gm7$ Dm Gm $Dm7$ Gm 1 $Dm7$ 2

MOROCCO

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By RUSS FREEMAN

Moderately fast

B♭/D F/B♭ B♭/G F/B♭ C B♭ F/C B♭ F/D C B♭/D F/B♭ B♭/G A7/C#
 Dm7 C/E B♭/F F/D F/B♭ C B♭/D F/B♭ B♭/G F/B♭ C B♭
 F/C B♭ F/D C B♭/D F/B♭ B♭/G A7/C# Dm7 C/E B♭/F F/B♭ C
 B♭(add2) C B♭/D C/E F/A B♭ C B♭/D C/E **To Coda** FM9
 C/A F/B♭ C11 B♭/D C/E FM9 F/A B♭M7 A7/C# Dm7
 A7 Dm C6 Am F B♭ C B♭(add2)/D F ¹ C/E B♭(add2) B♭/D
 C B♭(add2)/D F C/E B♭(add2) B♭/D C
² C/E B♭(add2) B♭/D C B♭(add2)/D F C/E
 B♭(add2) B♭/D C Dm Am7 Dm Am7
 Dm Am7 Dm Am7 D♭M7 E♭/D♭ D♭M7 E♭/D♭ D♭M7 E♭/D♭ D♭M7 E♭/D♭
Repeat ad lib.
 Fm Cm7 Fm Cm7 Fm Cm7 Fm Cm7 Dm C/E C/G Dm/F C#sus2/G C F/A
 B♭/G B♭/E♭/B♭ C/E F Dm7 F/A B♭M7 A/C# Dm7 C/E F **D.C. al Coda** F#dim7 Gm7

CODA

Chord symbols for CODA: C, F/B $\flat$, C11, B $\flat$ /D, C/E, FM9, F/A, B $\flat$ m7, A7/C $\sharp$, Dm7, A7, Dm, C6, Am, F, B $\flat$, C, B $\flat$ (add2)/D, F, C/E, B $\flat$ (add2), B $\flat$ /D, C, B $\flat$ (add2)/D, F, C/E, B $\flat$ (add2), B $\flat$ /D, C.

MOOD INDIGO

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

Moderately slow

Chord symbols for MOOD INDIGO: A $\flat$ M7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7 $\sharp$ 5, A $\flat$ M7, B $\flat$ 7, E7, Bm7, E7, E $\flat$ 7, A $\flat$ M7, E $\flat$ m7, A $\flat$ 7, D $\flat$ M7, G $\flat$ 7, A $\flat$ M7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7 $\sharp$ 5, A $\flat$ M7, B $\flat$ m7, E $\flat$ 7, A $\flat$ M7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7, A $\flat$ M7, B $\flat$ 7, E7, E $\flat$ 7, E $\flat$ m7, A $\flat$ 7, D $\flat$ 7, E7, E $\flat$ 7, A $\flat$ M7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7, A $\flat$ M7.

You ain't been blue, — no, no, no, you ain't been blue, —
till you've had — that Mood In - di - go. That feel - in' goes — steal-in' down to my
shoes, while I sit and sigh: — "Go 'long, blues." Al- ways get that
Mood In - di - go, — since my ba - by said good - bye. In the eve - nin'
when lights are low, — I'm so lone-some I could cry, 'cause there's no - bod - y who
cares a - bout me. — I'm just a soul who's blu - er than blue — can be,
when I get that Mood In - di - go, — I could lay me down and die.

DAYS OF WINE AND ROSES

© 1962 WARNER BROS. INC. (Renewed)

 Lyric by JOHNNY MERCER
 Music by HENRY MANCINI

Moderately

The Days Of Wine And Ros - es laugh and run a - way
 like a child at play, through the mead - ow - land to -
 ward a clos - ing door, a door marked "Nev - er - more," that
 was - n't there be - fore. The lone - ly night dis -
 clos - es just a pass - ing breeze filled with
 mem - o - ries of the gold - en smile that in - tro - duced me
 to the Days Of Wine And Ro - ses and
 1 F6 Gm7 C7 2 F Gm7/C FM9
 you. The you.

MR. BIG FALLS HIS J.G. HAND

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Written by ART PEPPER

Medium Blues

C7 G7 D7
 C7 G7
 1 G7 2 G7

MY ATTORNEY BERNIE

227

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Words and Music by
DAVE FRISHBERG

Medium Samba

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G
 I'm im - pressed with My At - tor - ney Bern - ie, I'm im -
 touch with My At - tor - ney Bern - ie, In a
 mire My At - tor - ney Bern - ie, I ad -

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G C#dim7 N.C. Fm7
 pressed with his in - flu - en - tial friends. He's got ver - y big con - nec -
 clutch he can speed right to the scene. And if I'm locked up in the jail -
 mire an - y guy who knows his stuff. Sure we blew a cou - ple ven -

Bb9 Ebm7 Ab9 DbM7
 - tions, so I fol - low his di - rec - tions, Bern - ie knows his way a - round -
 with just one phone call for my bail, he says to call his club col - lect -
 - tures with the coun - ter - feit de - ben - tures, but you win a few, you lose -

GbM9 Cm7 F7b9 Am7 D7 G7
 - and so I al - ways do what Bern - ie rec - om - mends. I am
 or deal di - rect - ly with his an - swer - ing mach - ine. When I
 a few, like Bern - ie says, you keep on hang - in' tough. Thanks to

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G
 blessed with My At - tor - ney Bern - ie, I'm im - pressed with the
 dine with My At - tor - ney Bern - ie, He buys wine from the
 you My At - tor - ney Bern - ie, Thanks to you, I'm con -

Dm7b5 Dm7b5/G C#dim7 N.C. Fm7 Bb9
 way he runs the store. He's got Dodg - er sea - son box - es, and an
 rare im - port - ed rack. That's cause Bern - ie is a pur - ist, not your
 sid - ered well - to - do. Sure, I made out like a ban - dit, just ex -

Ebm7 Ab9 DbM7 GbM9
 of - fice full of fox - es. It's a - maz - ing all the dif - f'rent things your
 pol - y - es - ter tour - ist. Bern - ie waves the glass a - round a - while, then
 act - ly like you planned it. But, like Mur - ray, my ac - count - ant told me

Cm7 F7b9 Ab9#11 G9 N.C. F9sus BbM7
 av' - rage guy might need a law - yer for. } Bern - ie tells me what to do,
 takes a sip, and al - ways sends it back. }
 yes - ter - day, I owe it all to you. }

N.C. D9sus GM7 N.C. F9sus BbM7 N.C.
 Bern - ie lays it on the line. Bern - ie says we sue, we sue, Bern - ie says we

D9sus D7#5 Gm Fm9 Bb13 1, 2 Eb D7#9 Gm Fm9 Bb13
 sign, we sign...

Eb D7#9 G(add9) N.C. 3 Eb D7b9 N.C. Gm6
 I'm in on the dot - ted line.
 I ad -

MR. GONE

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Music by JOSEF ZAWINUL

Medium Swing/Shuffle

N.C.

G7#9(#5) Db9 G13 Ab13 C9 Bb9 Ab9 F7sus(add3)
 G7#9(#5) Db9 G13 Ab13 C9 Ab9 F7sus(add3) Ab6 G13 Ab13
 C+ Ab6 Cb Db Cb N.C. D.C. al Coda
 CODA N.C. Gsus Esus Eb sus Gsus Bb sus Gsus Bb sus F7sus

MAIDEN VOYAGE

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Music by HERBIE HANCOCK

Moderately

D7sus F7sus
 1 2 Eb7sus
 Db7sus D7sus
 F7sus

(I'm Afraid)
THE MASQUERADE IS OVER

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Words by HERB MAGIDSON
 Music by ALLIE WRUBEL

Slowly EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

Your eyes don't shine _____ like they used to shine and the thrill is

Gm7 C7 3 F7 Fm7 Bbm7 EbM7 Bbm7 Eb7

gone _____ when your lips meet mine. I'm a - fraid _____ The Mas-quer - ade Is

AbM7 Abm7 Db7 EbM7 C7 Fm7

O - ver and so is love, _____ and so is love. _____

Bbm7 EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7

_____ Your words don't mean _____ what they used to mean. They were

AbM7 Gm7 C7 3 F7 Fm7 Bbm7 EbM7

once in - spired, _____ now they're just rou - tine. I'm a - fraid _____ The Mas-quer -

Bbm7 Eb7 AbM7 Abm7 Db7 Gm7 C7 Fm7 Bbm7

ade Is O - ver and so is love, _____ and so is

EbM7 Gm7 C7 Fm7 Bbm7 EbM7 Cm7 Fm7 Bbm7

love. _____ I guess I'll have to play Pag - liac - ci and get my - self a clown's dis -

EbM7 Am7 D7 GM7 Cm7 F7 3 Fm7 Bbm7

guise, and learn to laugh like Pag - liac - ci with tears _____ in my eyes. You

EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

look the same, _____ you're a lot the same, but my heart says,

Gm7 C7 3 F7 Fm7 Bbm7 EbM7 Bbm7 Eb7

"No, _____ no, you're not the same." I'm a - fraid _____ The Mas-quer - ade Is

AbM7 Abm7 Db7 Gm7 C7 Fm7 Bbm7 EbM7

O - ver and so is love, _____ and so is love. _____

MORNIN'

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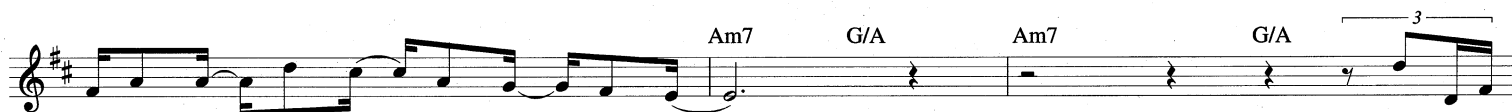
Words and Music by AL JARREAU,
JAY GRAYDON and DAVID FOSTER

Moderate R & B Shuffle

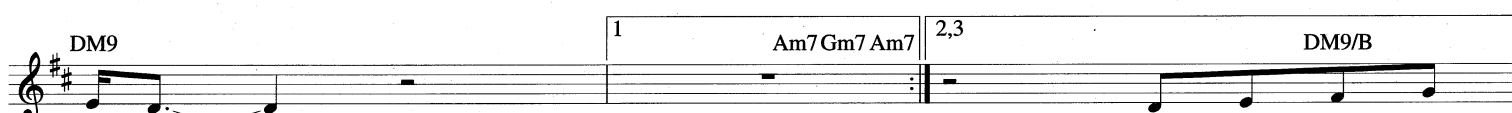
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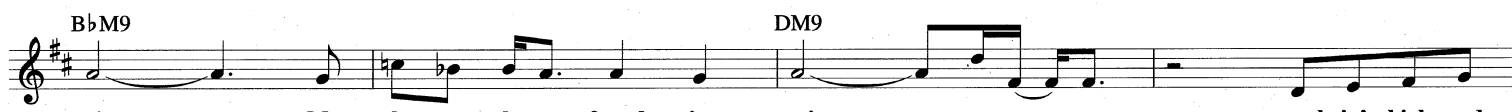
Morn-in' Mis - ter Ra - di - o. Morn-in' lit - tle Cher - i - os. Morn-in' Sis - ter Or - i - ole.
Morn-in' Mis - ter Shoe - shine man. Shine 'em bright in white and tan. My ba - by said she loves me and



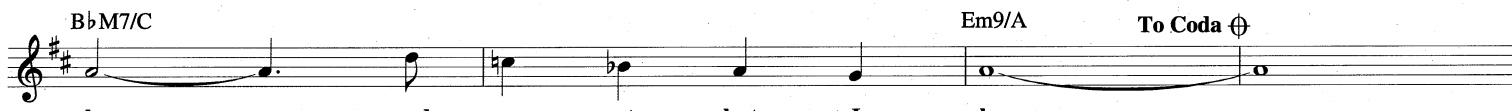
Did I tell you ev - 'ry - thing is fine in my
need I tell you that ev - 'ry - thing here is just fine, in my



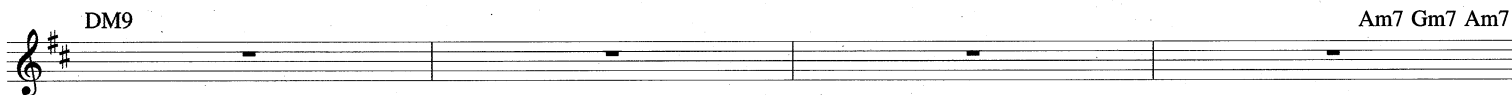
mind?
mind? 'Scuse me if I



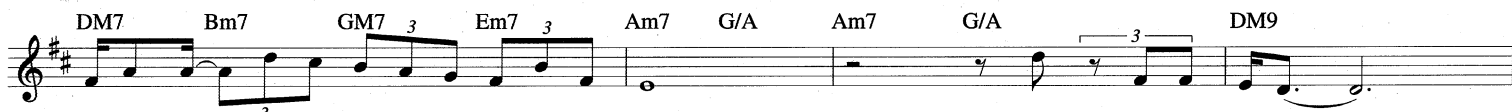
sing. My heart has found its wings; search-in' high and



low, and now at last I know.



Morn-in' Mis - ter Gold - en Gate. I should walk but I can't wait, I can't wait to set it straight.



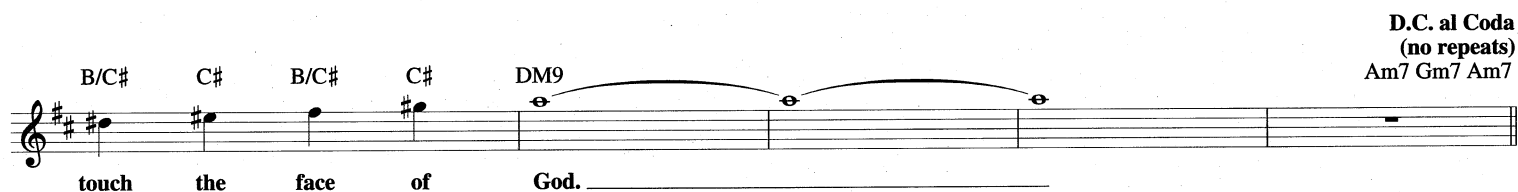
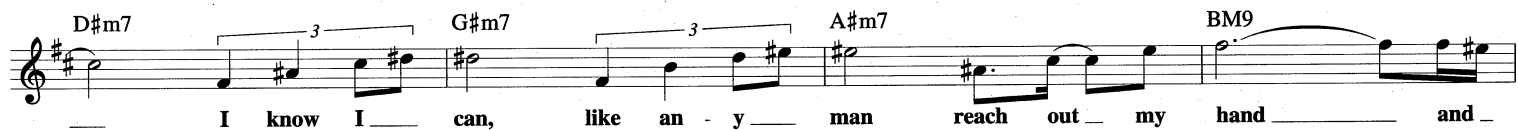
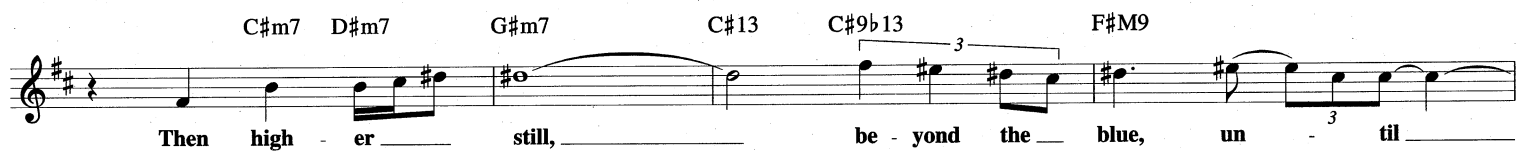
I was shak - in' but now I am mak-in' it fine here in my mind.



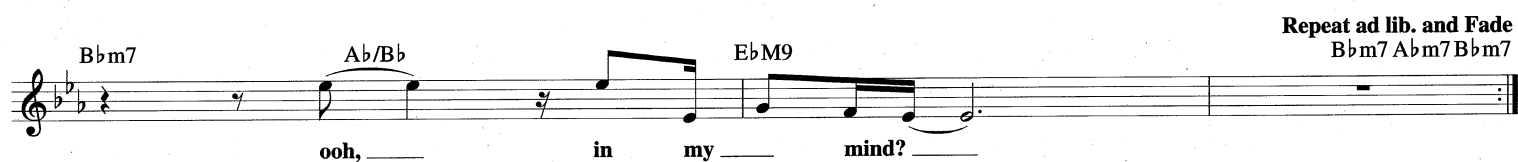
My heart will soar with love that's rare and real.



My smil - ing face will feel ev - 'ry cloud.



CODA

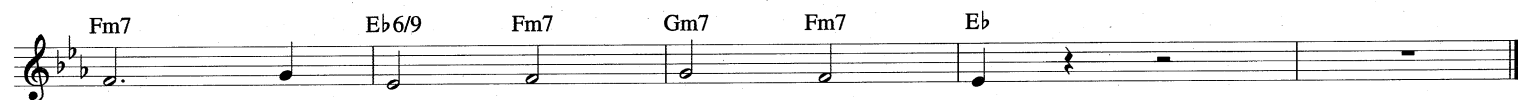
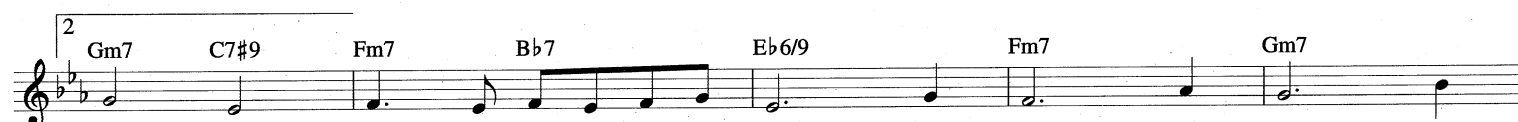
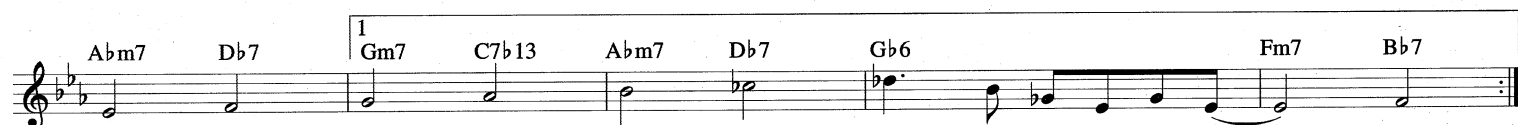
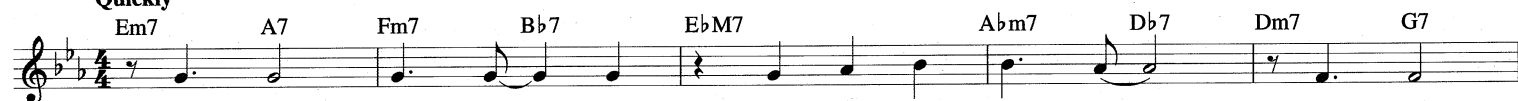


MOMENT'S NOTICE

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By JOHN COLTRANE

Quickly



MAMBO A LA SAVOY

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Music and Lyric by WALTER "GIL" FULLER
Spanish Lyric by FRANK GRILLO (MACHITO)

Moderately

Here's the lat - est dance cre - a - tion, it's not a fad but a real
 sen - sa - tion; Lat - ins do it, you can do it too.
 It was start - ed by a La - tin who
 brought the dance to all Man - hat - tan, and he called it
 Mam - bo A La Sa - voy. When the band plays clav -
 es and rhy - thm, you start danc - ing by hyp - no - tism.
 And you feel a new sen - sa - tion, it's the mam - bo with
 syn - co - pation. If you want some eas - y les - sons, just
 ask a Lat - in from Man - hat - tan and he'll teach you to
 Mam - bo A La Sa - voy.

Chords: Db, Ebm7, Fm7, F#m7, B7, Em7, Ab7, Db9, Gbm7, Bbm7, Ab9, Dbm7, Ebm7, Fm7, F#m7, B7, Em7, Ebm7, Ab7, Db.

MAS QUE NADA

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Words and Music by
JORGE BEN

Moderately bright

Am D7

Ooo, _____ when your eyes _____ meet mine. _____
Ooo, _____ I could lose _____ my mind. _____
ô _____ a - ri - á _____ rai - ô _____

Am 1 2

To Coda

Pow! Pow! Pow! _____
Ow! Ow! Ow! _____
ô - bá, ô - bá, ô - ba. _____ Ow! bá.

Em7 Am G7 Em7

It's _____ a feel - ing that be - gins to grow an' grow an' grow in - side _____
Mas _____ Que Na - da sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me _____ 'til I feel like I'm gon - na ex - plode. _____ Oh, this is _____
sar, _____ Pois o sam - ba es - tá a - ni - ma do, O que

E7 Am

what you do _____ to me! _____ Are your lips _____ say - ing things _____
eu que - ro e sam - bar. _____ Es - se sam - ba Que é mix -

G7 Em7 Am

that you feel in your heart? _____ If your heart is beat - ing _____
to de ma - ra ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, _____ Then let the mu - sic start. _____ Hold me, hold _____
vel - lho, _____ Sam - ba de pre - to tú. _____ Mas Que Na -

Am G7 Am

me! _____ It's heav - en ooo it's heav - en when you hold me; _____ I _____
da, _____ Um sam - ba co - mo es - se ta - o le - gal, _____ Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay. _____
cê nao vai que - rer que eu che - gue no fi - nal. _____

Am D.C. al Coda

CODA Am

Ow! _____
bá! _____

LAURA

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Lyric by JOHNNY MERCER
Music by DAVID RAKSIN

Slowly

Am7 D7b9 3 GM7

Lau - ra is the face in the mist - y light,

Gm7 C7b9 3 FM7 Fm7

foot - steps that you hear down the hall. The laugh

Abm6 3 EbM7 Am7b5 D7b5(b9)

that floats on a sum - mer night, that you can nev - er quite

D9b5 D7 Bm7 Eb7b9 Am7 D7b9 3

re - call. And you see Lau - ra on the train that is

GM7 Gm7 C7b9 3

pass - ing thru, those eyes, how fa - mil - iar they

FM7 Fm7 Abm6 3 CM7

seem. She gave your ver - y first kiss to you,

D7 D7b9 D7#5(b9) G9 3 C6

that was Lau - ra but she's on - ly a dream.

MANOIR DE MES REVES

(Django's Castle)

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By DJANGO REINHARDT

Moderately

Eb Bb7b9 EbM7 Bb7b9 Eb Bb7b9 Eb9 Eb7b9 Ab Eb dim EbM7

Eb F9 F7 B9 Bb9 Eb Bb7b9 EbM7 Bb7b9

Eb Bb7b9 Eb9 Eb7b9 Ab F9

B9 3 Bb9

1 Eb B9 B7 B9 EbM7 Bb7b9 2 EbM7

MIMOSA

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By GEORGE BENSON

Light Funk

Chord annotations for the first staff: Gm9b5, C7#5(#9), Fm11.

Chord annotations for the second staff: Fm6/9, D7#9, Db6/9, Gm7b5, C7#9, Fm9.

Chord annotations for the third staff: Fm6, D7#9, DbM9, DbM9b5, Fm9, Fm9/Eb.

Chord annotations for the fourth staff: Dm9b5, Db6/9(#11), Gb6/9, Gm7b5, C7#5(#9), Fm9, FM9.

Chord annotations for the fifth staff: Fm9, FM9, Fm9.

Chord annotations for the sixth staff: Fm6/9, DbM9, C13sus, C7#5(#9), Fm9.

Chord annotations for the seventh staff: Bb13, Abm7, Db9, Gm7, C9, FM9.

Chord annotations for the eighth staff: Dm7, Gm7, C11, Bb13(#11), A13, A7#9(b13).

Chord annotations for the ninth staff: Dm7, F#dim7, Gm7, Gm7/C, DbM7, FM9.

Chord annotations for the tenth staff: Fm9, FM9, N.C., D.S. al Coda, N.C.

CODA

Chord annotations for the Coda: Fm9, FM9, Fm9, FM9.

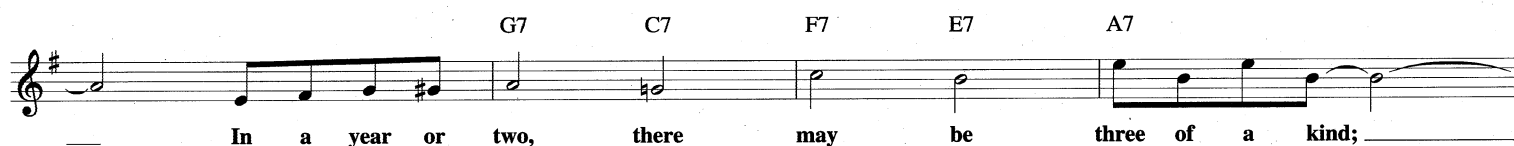
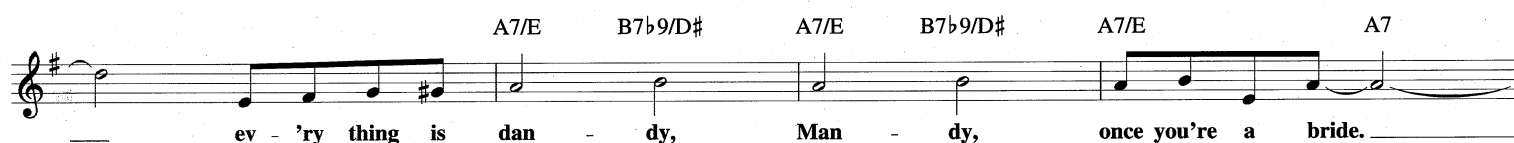
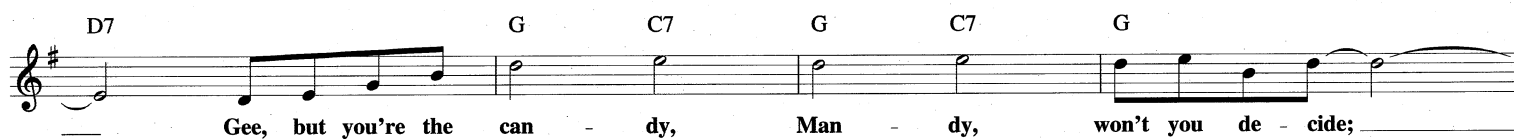
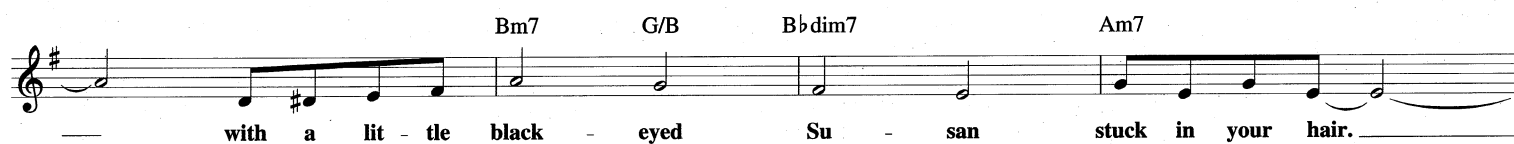
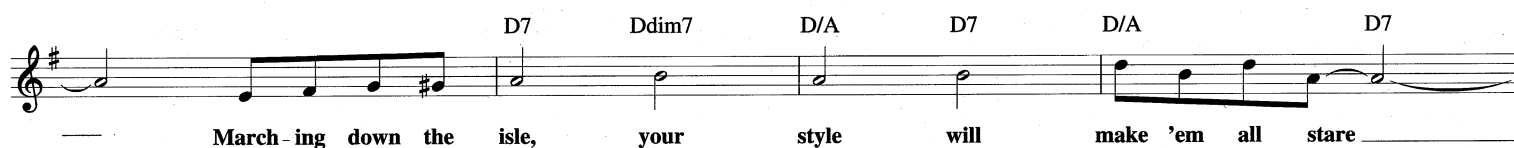
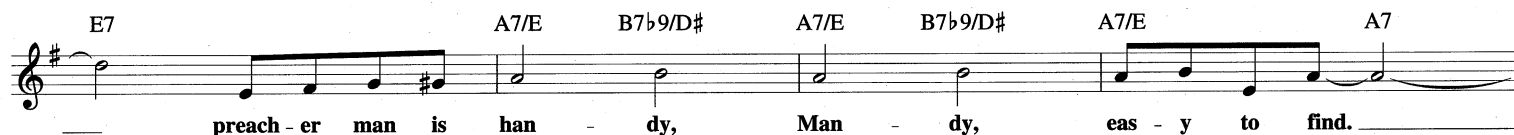
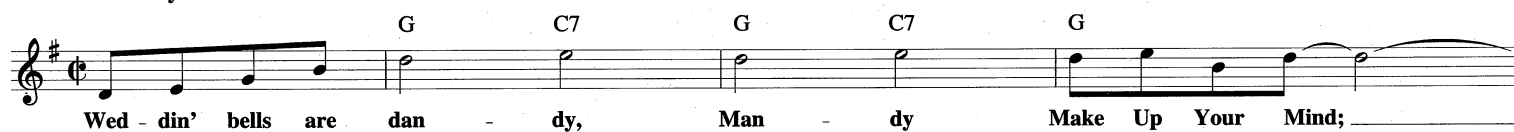
Instruction: Repeat and Fade

MANDY MAKE UP YOUR MIND

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 8 Music Square West, Nashville, TN 37203

Words and Music by GRANT CLARKE,
 ROY TURK, GEORGE MEYER and ARTHUR JOHNSTON

Moderately



MR. LUCKY

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Lyrics by JAY LIVINGSTON and RAY EVANS

Music by HENRY MANCINI

Moderately Slow

They call us lucky, you and I. Lucky

girl, luck y, guy. When you

take my hand or touch my cheek I know I'm

on a life - time luck - y streak. A luck - y

rain - bow lights the sky when we kiss,

when we sigh. *He: They say I'm lucky y, She: They say you're luck - y,*

Mis - ter Luck - y guy and but you're dar - the ling,

rea - son am why. I. They call us why. I.

MR. JELLY-LORD

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By FERDINAND "JELLY ROLL" MORTON

Moderately

Eb6 Edim7 Bb/F G7 C7 F7 Bb6 F7 Bb Dbdim7
 F7/C F7#5 Bb Dbdim7 F7/C F7#5 Bb7 Eb
 C7 F7 Bb Dbdim7 F7/C F7#5 Bb7
 Eb Edim7 Bb/F G7 C7 F7
 Bb Edim7 Bb7 Eb Edim7
 Bb7/F Bb7 Eb N.C. Eb6 Edim Bb7
 Eb Bb7#5 Eb Ab Adim7 Eb/Bb G7 C7
 F7 Bb7 Eb6 N.C. Bb7/F Bb7
 Eb Ab Adim7 Eb/Bb G7 C7 F7 Bb7
 E Bb13 Eb6 N.C. B7 Bb7 Eb7

MR. WONDERFUL

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Words and Music by JERRY BOCK,
 LARRY HOLOFCENER and GEORGE DAVID WEISS

Moderately

The musical score for "Mr. Wonderful" is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Moderately". The score consists of ten staves of music, each with a melody line and corresponding lyrics. Chords are indicated above the staff lines. The lyrics are as follows:

Why this feel - ing? Why this glow? Why the
 trem - bling when you speak? Why this

thrill when you say "Hel - lo"? It's a strange and ten - der
 joy when you touch my cheek? I must tell you what my

mag - ic you do. } Mis - ter Won - der - ful, that's
 heart knows is true:

you! Why this Won - der - ful, that's you! And why this

long - ing to know your charms; to spend for - ev - er here in your

arms! Oh! There's much more I could say, but the

words keep slip - ping a - way. And I'm left with on - ly

one point of view: Mis - ter Won - der - ful, that's you!

One more thing, then I'm through; Mis - ter Won - der - ful. Mis - ter

Won - der - ful, Mis - ter Won - der - ful, I love you!

Chords: CM7, Am7, Dm7, G7, D7, E7, CM7, A7b9, Bb7, G7, Dm7, C, Fm6, Gm7, C7, FM7, Am7, D7, G7, CM7, Am7, Dm7, CM7, D7, Bb7, A7, Dm7, G7, CM7, Em7, D#m7, Dm7, G7, CM7, Em7, Bb7, A7, Dm7, D#dim7, C6/E, A7, Dm9, F#7, G7, C, Fm6, C.

THE MOOCH

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By DUKE ELLINGTON
and IRVING MILLS

Slow Drag

Chords: Cm, B7b9, C#7#11, Cm, Dm7b5/C, Cm, Ab7#11, B7, Cm, Dm7b5, Ab7#11, B7, Bb7, Bb7#5, Eb, Bb9, Eb, Bb9, Eb, Ebm#7, Eb6/Bb, Bbm7, Eb9, Ab6, Db9, Eb, Ebm#7, Eb6/Bb, Dbdim7, Fm7, Bb7, Fm7, Bb7, Eb, Bb9, Eb, G7, Cm, C#7#11, Cm, C#7#11, Cm, B7b9, C#7#11, Cm, Dm7b5/C, Cm, Dm7b5/C, Cm, Fm6.

MOON RIVER

from the Paramount Picture BREAKFAST AT TIFFANY'S

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Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

CM7 Am7 F7#11 C/E F7#11

Moon Riv - er, wid - er than a mile, I'm cross - in' you in

C/E Bm7b5 E7 Am7 C7/G

style some day. Old dream - mak - er, you

FM7 Bb9#11 Am Am7/G F#m7b5 B7

heart - break - er, wher - ev - er you're go - in', I'm

Em7 A7 Dm7 G9 CM7 Am7 F7#11

go - in' your way. Two drift - ers, off to see the

C/E F7#11 C/E Bm7b5 E7

world. There's such a lot of world to see. We're

Am7 Am/G F#m7b5 F13 C/E F7#11

af - ter the same rain - bow's end, wait - in' 'round the

C/E F7#11 C/E Am7 Dm7

bend, my Huck - le - ber - ry friend, Moon Riv - er

G9 1 CM7 2 AbM7 DbM7 CM7

and me. me.

MACK THE KNIFE

from THE THREEPENNY OPERA

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Music by KURT WEILL

English Words by MARC BLITZSTEIN

Original German Words by BERT BRECHT

Moderately

Oh, the shark has pret-ty teeth, dear and he shows them
pearl-y white. Just a jack-knife has Mac-heath,
dear and he keeps it out of sight. When the shark bites
with his teeth, dear scar-let bil-lows start to spread.
Fan-cy gloves, though wears Mac-heath, dear so there's not
a trace of red. On the side Mil-walk-ler Sun-day morn-ing
dear lies a bod-draw-ing ooz-ing his life; some and one's
Mac-lies af-ter draw-ing out his cash; and Mac-sneak-heath
ing spends 'round like the cor-sail-ner. Is the some boy one
did the our boy do Mack The Knife? From a tug-boat by the
some-thing rash? Su-a key Taw-boat dry, Jen-the riv-er
a ce-ment bag's drop-ping down; Div-er, Pol-ly Peach-um,
Lu-cy Brown, the ce-ment's line just for on the weight,
dear. Bet you oh, the line forms on the right, dear now that
Mack-ie's back back in in town. Lou-ie Mack-ie's back
back in in town.

MORE I CANNOT WISH YOU

from GUYS AND DOLLS

© 1949, 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Slowly

CM7 G11 CM7 G11 CM7 G11 CM7 C7

Vel - vet I can wish you for the col - lar sic of your coat, and
Mu - sic I can wish you, mer - ry mu - lar sic while you're young. And

FM7 G7 G7#5 CM7 A7b9 Dm7 G7 CM7 G11

for - tune smil - ing all a - long your way. But More I Can - not
wis - dom when your hair has turned to gray.

CM7 G11 CM7 G11 E+ E7 Am7 F Em7 To Coda ⊕

Wish You than to wish you find your love. Your own true love this

Dm7 G7 CM7 G11 CM7 G11 Cm7 G11

day. Man - sions I can wish you, sev - en foot - men all in

CM7 C7 FM7 G7 G7#5 CM7 A7b9 Dm7 G7

red and call - ing cards u - pon a sil - ver tray. But

CM7 G11 CM7 G11 CM G11 E+ E7 Am7 F

More I Can - not Wish You than to wish you find your love, your own true

Em7 Am7 Am7/G D7 Am7 D7 G6

love, this day. Stand - ing there gaz - ing at you,

Bm7 E7 Am7 D7 G C G D7

full of the bloom of youth. Stand - ing there

Am7 D7 G A7b9 Dm7 Gm7

gaz - ing at you with the sheep's eye and the

D.C. al Coda

⊕ CODA

Dm7 G7 Am7 Dm7 Gm7

lick - er - ish tooth. day. With the sheep's eye and the

Dm7 G7 CM7 Am7 Em7 Dm7 G7 C

lick - er - ish tooth and the strong arms to car - ry you a - way.

MOON OVER MIAMI

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Lyric by EDGAR LESLIE
Music by JOE BURKE

Slowly

Musical score for "Moon Over Miami" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Slowly".

Chords: D7, G, GM7, G#dim7, Am7, D7, G7, C, Cm6, G, F#7, Bm, Em, Bm, Bb9, Bm, F#7, Bm, F#7, Bm, Em, Bm, Gm6, D7, Eb7, Am7, D7, GM7, G#dim7, Am7, D7, G7, C, Cm6, G.

Lyrics:
Moon O - ver Mi - a - mi, Shine on my love and be me, So we can stroll be - side the
Moon O - ver Mi - a - mi, Shine on as we be gin, a dream or two that may come
roll of the roll - ing comes sea. in. Hark to the song of the smil - ing trou - ba - dours,
true, When the tide comes
Hark to the throb - bing gui - tars hear how the waves of - fer thun - der - ous ap - plause,
Af - ter each song to the stars. Moon O - ver Mi - a - mi, You know we're wait - ing
for, a lit - tle love, a lit - tle kiss on Mi - a - mi shore.

MOONLIGHT BECOMES YOU

from the Paramount Picture ROAD TO MOROCCO

Copyright © 1942 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Slowly with expression

Musical score for "Moonlight Becomes You" in F major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The tempo is marked "Slowly with expression".

Chords: FM7, F#dim7, Gm7, C7, FM7, E7, F7, Bbm7, Eb7, Am7, D7, Gm7, C7, FM7, F#dim7, Gm7, C7, FM7, E7, F7, Bbm7, Eb7, Am7, D7, Gm7, C7, F, Cm7, F7, Bbm7, Cm7, F7, Bbm7.

Lyrics:
Moon - light Be - comes You, it goes with your hair. You cer - tain - ly know the
right thing to wear. Moon - light Be - comes You, I'm
thrilled at the sight, and I could get so ro - man - tic to - night.
You're all dressed up to go dream - ing, now don't tell me I'm wrong, And

Em7b5 A7b9 3 Dm7 G7 3 Gm7 C7

what a night to go dream - ing, mind if I tag a - long? If

FM7 F#dim7 Gm7 C7 FM7 E7 F7 Bbm7 Eb7 Am7 3 D7

I say I love you, I want you to know it's not just be - cause there's

Gm7 C7 A7#5 D7 Gm7 3 C7 F6

moon - light, al - though Moon - light Be - comes You so.

(There Ought to Be A)
MOONLIGHT SAVING TIME

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Lyric and Music by IRVING KAHAL
and HARRY RICHMAN

Moderately

F FM7 F6 C+ F6 C+ Am7 Abdim7

There ought to be a Moon - light Sav - ing Time, — So I could love that girl of mine, — Un -

Gm7 C7 Gm C7 C+ F6 Dm7 G9 C7 F FM7

til the bird - ies wake and chime, — "Good morn - ing." There ought to be a law in

F6 C+ F6 C+ Am7 Abdim Gm7 C7 Gm C7 C+

clo - ver time, — To keep that moon out o - ver - time, — To keep each lov - er's lane in rhyme — till

F6 Db9 F F7 Cm7 F7 Bb6 Cm6 C#dim

dawn - ing. You'd bet - ter hur - ry up, hur - ry up, hur - ry up, get bus - y to - day.

Bb6/D Bbm7 Bb7 G7 Dm7 G7 C7

You'd bet - ter croon a tune, croon a tune to the man up in the moon And here's — what I'd

G7 C7 F FM7 F6 C+ F6 C+ Am7 Abdim

say; — There ought to be a Moon - light Sav - ing Time, — So I could love that girl of mine, — Un -

Gm7 F#dim7 C7/G C7 G7 C7

til the bird - ies wake and chime, — "Good morn - ing." There ing."

1 F C7 2 F Gb6 F6

LULLABY OF BIRDLAND

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d/b/a LONGITUDE MUSIC CO.

Words by GEORGE DAVID WEISS
Music by GEORGE SHEARING

Moderately

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9

Lul - la - by Of Bird - land that's what I al - ways hear when you sigh. —

GM7 Em7 Am7 D7b9 GM7 F#m7b5 B7

Nev - er in my word land could there be ways to re - veal, in a phrase, how I feel! —

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9

Have you ev - er heard two tur - tle doves bill and coo when they love? —

GM7 Em7 Am7 D7b9 GM7 D7 GM7

That's the kind of mag - ic mu - sic we make with our lips when we kiss! —

E9 E7b9 Am7 D9 D7b9 GM7

And there's a weep - y old wil - low, he real - ly knows how to cry. —

E9 E7b9 Am7 D9 D7b9 GM7 B7

That's how I'd cry in my pil - low if you should tell me fare - well and good - bye. —

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9

Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go —

GM7 Em7 Am7 D7b9 1 GM7

fly - in' high in Bird - land, high in the sky up a - bove all be - cause —

F#m7b5 B7 2 GM7 Am7 D9 GM7 C9 Am7 Ab9 G6/9

we're in love. all be - cause we're in love. —

MORNING DANCE

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By JAY BECKENSTEIN

Medium Samba/Funk

§ F F/A Bbm7 Eb7 F F/A

BbM7 C9sus F F/A Bbm7 Eb7

we're in love. all be - cause we're in love. —

1 Dm7 G7sus G7 C13sus 2 Dm7 G7

C13sus EbM9#11 Dm7 Gm7 C9sus F

Em7b5 Eb7b5 3 Dm7 G7sus 3 G7 3 C9sus C7 EbM9#11

Dm7 Gm7 C9sus F Em7b5 Eb7b5 3 Dm7

G7 To Coda ⊕ C9sus D.S. al Coda

CODA ⊕ C9sus C#9sus

F# F#/A# Bm7 E7 Repeat and Fade

MY BABY JUST CARES FOR ME

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

GM7 To Coda ⊕

My ba - by don't care for shows, my ba - by don't care for clothes,
My ba - by don't care care for rings, or oth - er ex - pen - sive things,

GM7/B Bbdim7 Am7 D7 Am7 B7

My Ba - by Just Cares For Me! My ba - by don't care for

Em7 A7 D7 D.C. al Coda

furs and la - ces, my ba - by don't care for high - toned pla - ces.

CODA ⊕ E7b9 E7 Am7

she's sen - si - ble as can be.

F#7 Bm7 E7 Am7 A7 D7 G

My ba - by don't care who knows it, My Ba - by Just Cares For Me!

MOST GENTLEMEN DON'T LIKE LOVE

from LEAVE IT TO ME!

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Words and Music by
COLE PORTER

Moderately slow

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C A7b9 Dm7 G7b9

1. Most Gen - tle - men Don't Like Love, — they just like — to kick it a - round. —

2. - 4. (See additional lyrics)

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C Fm6

Most gen - tle - men can't take love, — 'cause most gen - tle - men can't be pro - found. —

C E7b9(b13) Am7 B7b5 E7b9 A13

As Mad - am Sapph - o — in some son - net said: — “A slap and a tick - le is

Ab13 G7 CM7 G11 G7#5 E7

all that the fick - le male ev - er has in his head.” For Most Gen - tle - men Don't Like Love. —

A7 Dm7 G7 Dm7 G7 Am7 D7 Dm7b5 G7

— I've been in love — so I know what I'm talk - ing of; — And oh, to my woe — I have found —

Em7b5 A7b9 D7 Ab13 G13

they just like — to kick it a - round. —

1 - 3 C A7b9 Dm7 G7b9 4 C6

Additional Lyrics

2. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.
So just remember when you get that glance,
A romp and a quickie
Is all little Dickie means
When he mentions romance,
For Most Gentlemen Don't Like Love,
They just like to kick it around.

3. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.
In ev'ry land, children, they're all the same,
A pounce in the clover
And then when it's over
“So long and what is your name?”
'Cause Most Gentlemen Don't Like Love,
They just like to kick it around.

4. Most Gentlemen Don't Like Love,
They just like to kick it around,
Most Gentlemen Don't Like Love,
'Cause most gentlemen can't be profound.
So if your boy friend, some fine night,
Should say he'll love you forever
And part from you never,
Just push him out of the hay, (way)
'Cause Most Gentlemen Don't Like Love,
They just like to kick it around.

MY HEART STOOD STILL

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

FM7 Abdim7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Am7 D7

I took one look at you, that's all I meant to do, and then } My
My feet could step and walk, my lips could move and talk, and yet }

Gm7 C7 1 Am7 D7 Gm7 C7 2 FM7 Bb7 FM7 Fm7

Heart Stood Still! Still! Though not a sin - gle word was

B $\flat$ 7 Db7 C7 Dm7 $\flat$ 5 G7

spo - ken, I could tell you knew, that un - felt clasp of hands told me so

Db7 C7 FM7 A $\flat$ dim7 Gm7 C7 FM7 Cm7 F7

well you knew. I nev - er lived at all, un - til the

B $\flat$ M7 Eb7 Am7 A $\flat$ dim7 Gm7 C7 FM7

thrill of that mo - ment when My Heart Stood Still.

MOUNTAIN GREENERY from the Broadway Musical THE GARRICK GAITIES

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7 C

In a Moun - tain Green - er - y, where God paints the scen - er - y, just two

Am7 D7 G7 Dm7 G7 C Am7 Dm7 G7

cra - zy peo - ple to - geth - er; While you love your lov - er, let
How we love love se - ques - ter - ing

C Am7 Dm7 G7 C Am7 D7

blue skies be your cov - er - let, when it rains, we'll laugh at the
where no pests are pest - er - ing, no, dear, ma - ma holds us in

Gm7 C7 F6

weath - er. And if you're good I'll search for you, wood, -
teth - er! Mos - qui - tos here won't bite you, dear; -

Fm6 Am11 D7 Dm7 G7

so you can cook while I stand look - ing.
I'll let them sting me on the fin - ger.

C Am7 Dm7 G7 C Am7 Dm7 G7

Beans We could get find no keen - er re - cep treat - tion from in a bean - er - y,
could find no clean - er re - treat from life's ma - chin - er - y,

C Am7 D7 G7 1 C Dm7 G7 2 C

bles than our Moun - tain Green - er - y home! home!

MY GIRL

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Words and Music by WILLIAM "SMOKEY" ROBINSON
and RONALD WHITE

Slowly



I've got sun - shine on a cloud - y day; When it's cold out-side, I've got the month of May. I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got so much hon-ey, the bees en - vy me; I've got a sweet-er song than the birds in the tree. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I don't need no mon - ey, for - tune or fame. I've got all the rich-es, ba - by, one man can claim. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got sun - shine on a cloud - y day with My Girl; I've ev - en got the month of May with My Girl. Talk - ing 'bout, talk - ing 'bout, talk - ing 'bout My Girl. Woo! My Girl. That's all I can talk a - bout, is My Girl.

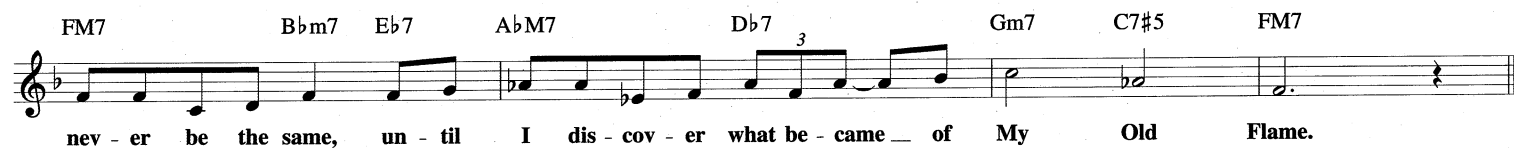
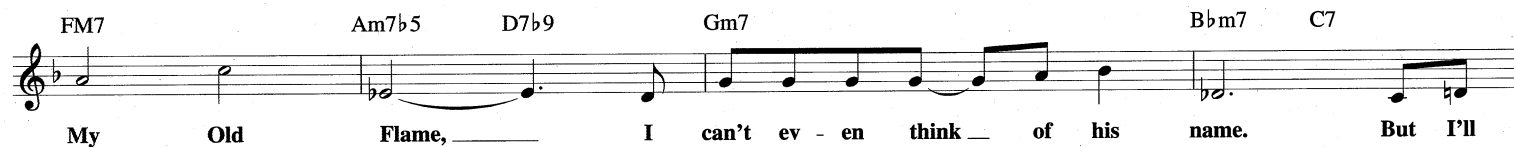
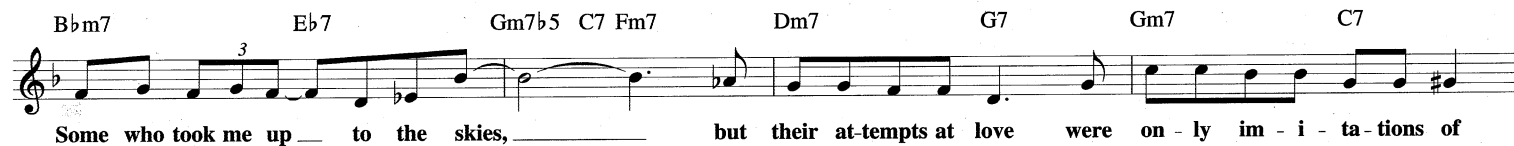
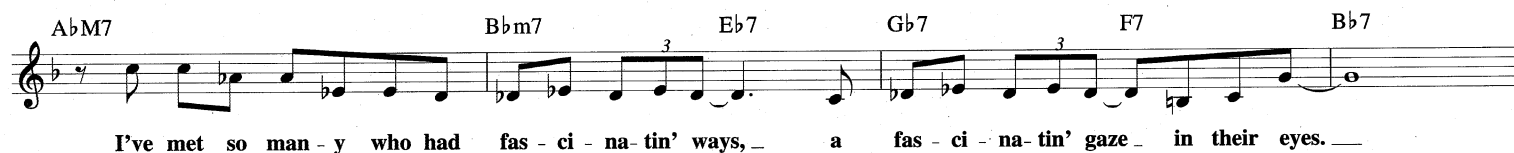
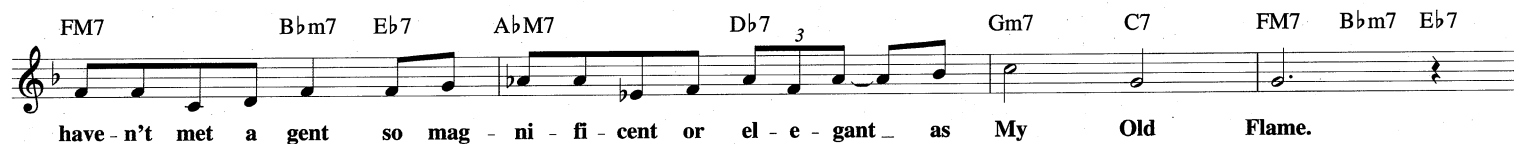
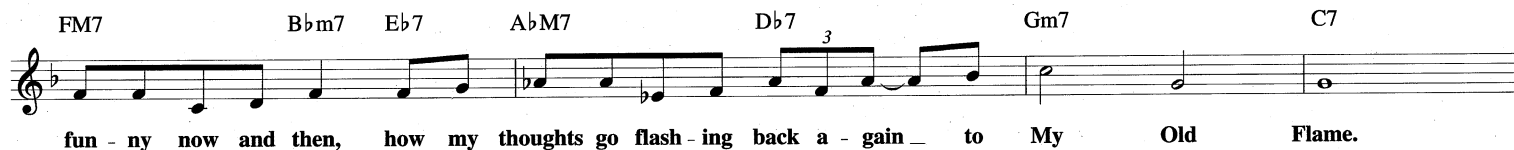
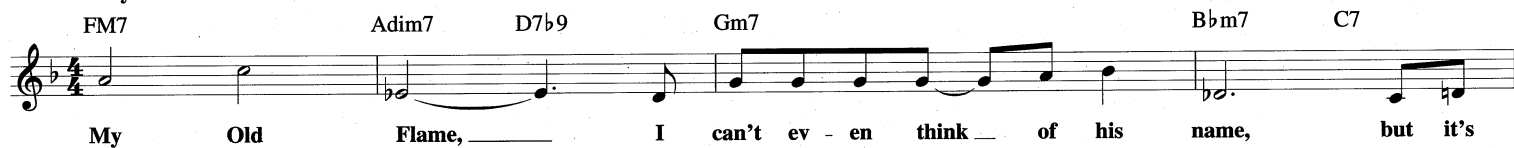
MY OLD FLAME

from the Paramount Picture BELLE OF THE NINETIES

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Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Slowly



MY SILENT LOVE

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Words by EDWARD HEYMAN
Music by DANA SUESSE

Moderately

EbM7 Bb7#5 EbM7 Gm7b5 C7b9 Fm7
 I reach for you like I'd reach for a star, wor-ship-ping you from a - far,
 Db7 Bb7 Gm7 C7 Fm7 Bb7 EbM7 Bb7#5
 liv - ing with My Si - lent Love. I'm like a flame dy - ing out in the
 EbM7 Gm7b5 C7b9 Fm7 Db7 Bb7 EbM7
 rain, on - ly the ash - es re - main, smould - 'ring like My Si - lent Love.
 Bbm7 Eb7 AbM7 Db7 EbM7 Bbm7 Eb7 AbM7
 How I long to tell all the things I have planned. Still, it's
 Db7 F7 Fm7 Bb7 EbM7 Bb7#5
 wrong to tell, you would not un - der - stand. You'll go a - long nev - er dream-ing I
 EbM7 Gm7b5 C7b9 Fm7 Db7 Bb7 EbM7
 care, lov - ing some - bod - y some - where, leav - ing me My Si - lent Love.

MY IDEAL

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Words by LEO ROBIN
Music by RICHARD A. WHITING
and NEWELL CHASE

Slowly

EbM7 C7 Fm7 Db7 C7 F7
 Will I ev - er find the {girl} in my mind, the one who is My I - deal?
 Fm7 Bb7 Dm7b5 G7#5 Cm7 F7 F#m7 B7 Fm7 Bb7
 May - be {she's} a dream and yet {she} might be just a - round the cor - ner wait - ing for me.
 EbM7 C7 Fm7 Db7 C7 F7
 Will I rec - og - nize a light in {her} eyes that no oth - er eyes re - veal, or
 Fm7 Abm7 Db7 EbM7 D7 Db7 C7 Fm7 Bb7 EbM7 al -
 will I pass {her} by and nev - er e - ven know that {she} is My I - deal.
 tho' {she} may be late, I trust in fate and so I wait for My I - deal.

NAIMA (Niema)

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By JOHN COLTRANE

Moderately slow

Bbm7/Eb Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb BM7/Bb Bb13b9 BM7/Bb
 Bb13b9 DM7#5/Bb BM7/Bb AbM7/Bb Gb13/Eb Bbm7/Eb
 To Coda ⊕ D.C. al Coda CODA ⊕
 Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb AbM7/Eb AM7/Eb GM7/Eb
 AbM7/Eb AM7/Eb GM7#5/Eb AbM7/Eb GM7/Eb AbM7 DbM7 AbM7 DbM7 AbM7 DbM7 AbM7

NATURE BOY

 Copyright © 1948 by Eden Ahbez
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 Words and Music by
 EDEN AHBEZ

Slowly Em Am6 Em Am6
 There was a boy. A ver - y strange, en - chant - ed boy; They say he wan - dered
 Em Am6 Em Am6
 ver - y far, ver - y far, o - ver land and sea. A lit - tle shy
 Em F#7b9
 and sad of eye, but ver - y wise was
 B7b9 Em Am6 Em
 he. And then one day, one mag - ic day, he passed my way,
 Am6 Em Am6 Em Am6
 and as we spoke of man - y things, fools and kings, this he said to me: "The
 Em F#7b9 B7b9
 great - est thing you'll ev - er learn is just to love and be loved in re -
 Em F#m7b5 B7 2 F#7b9 B7b9 Em
 turn. there just to love and be loved in re - turn."

THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

Copyright © 1937, 1940 (Renewed 1964, 1967) by Famous Music Corporation

Words by NED WASHINGTON
Music by HOAGY CARMICHAEL

Slowly

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'Slowly'. The score consists of ten staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the staff at various intervals. Some notes are marked with a '3' and a slur, indicating a triplet. The lyrics are: 'It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no, it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh, no, it's just The Near - ness Of You. When you're in my arms and I feel you so close to me all my wild - est dreams come true. I need no soft lights to en - chant me if you'll on - ly grant me the right to hold you ev - er so tight and to feel in the night The Near - ness Of You.'

Chord symbols: EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, EbM7, Ab7, EbM7, Fm7, Bb7, EbM7, Eb7, Bbm7, Eb7, AbM7, Am7b5, D7, Gm7, C7, F7, Fm7, Bb7, EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, EbM7.

Lyrics: It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no, it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh, no, it's just The Near - ness Of You. When you're in my arms and I feel you so close to me all my wild - est dreams come true. I need no soft lights to en - chant me if you'll on - ly grant me the right to hold you ev - er so tight and to feel in the night The Near - ness Of You.

NEARLY

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Written by RON CARTER

Moderately slow

Musical score for 'NEARLY' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a G7 chord and a triplet of eighth notes. The second staff features a C7 chord and a triplet of eighth notes, followed by an EbM7 C(b9)/A chord. The third staff includes Bm9 Am9/B, G7, and Ebm/F chords. The piece concludes with a double bar line.

NEVER LET ME GO from the Paramount Picture THE SCARLET HOUR

Copyright © 1956 (Renewed 1984) by Famous Music Corporation

Words and Music by JAY LIVINGSTON
and RAY EVANS

Moderately slow

Musical score for 'NEVER LET ME GO' in Bb major, 4/4 time. The score is a vocal melody with lyrics. The first line of music includes the lyrics 'Nev - er Let Me Go! Love me much too much! If you let me go life would lose its touch!' and features chords Gm7, C7b9, Fm7, and Bb7b9. The second line includes 'What would I be with - out you? There's no place for me with - out you!' with chords EbM7, D7, DbM7, and C7. The third line includes 'Nev - er Let Me Go! I'd be so lost if you went a - way. There'd be a thou-sand' with chords Cm7, F7b9, Bbm#7, and a triplet. The fourth line includes 'hours in the day with - out you, I know! Be-cause of one ca-ress my world was o - ver-turned' with chords AbM7, G7#5(b9), CM7, Dm7, Em7, A7#5, D7b9, and Gm7. The fifth line includes 'at the ver - y start, all my bridg-es burned by my flam-ing heart! You'd nev-er leave me,' with chords C7b9, Fm7, Bb7b9, and EbM7. The sixth line includes 'would you? You could-n't hurt me, could you? Nev - er Let Me Go!' with chords D7, Gm7, C9, and Cm7. The final line includes 'Nev - er Let Me Go! Go!' with chords F7b9, Bb6, A7#5, D7b9, and Bb6. The score ends with a double bar line.

NEW ORLEANS BLUES

© 1925 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

By FERDINAND "JELLY ROLL" MORTON

Chords: Bb, Eb, F7, Bb7, Eb7, Bb, Dbdim, F7, Bb, Eb7, Bb, Bb7, Eb, Eb7, Bb, F7, Bb7, Eb, Bb.

YOU GOTTA PAY THE BAND

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Words and Music by
ABBEY LINCOLN

Medium Swing, half-time feel

Oh, it real - ly is - n't eas - y just to let the good times roll. Ev - 'ry - thing is meas - ured at a

cost. _____ Ev - 'ry - bod - y liv - ing _____ pays their share of dues, and some - times what you

think you got you lost. _____ So, ring a ding ding do your thing, but re -

mem - ber dar - ling, _____ when you give a dance - You Got - ta Pay The Band, -

_____ the band that played your song - the whole night through. _____ When you give a dance -

_____ it's bet - ter if you plan - to pay the pip - er what the pip - er's due. _____

_____ { The moves were free and eas - y as we danced a - cross the floor. _____ The
The mu - sic brought the mag - ic and we found each oth - er's arms. _____ We

turns and the ex - chang - es be - ing what the mu - sic's for. _____ But, when the ball is o -
danced un - til the morn - ing, and we knew each oth - er's charms. _____ But, when the par - ty's o -

- ver and the rev - el - ry is done, _____ You Got - ta Pay The Band - that played your
- ver and the peo - ple are all gone, _____ You Got - ta Pay The Band - that played your

1 AM7 F#7#9 FM7 E7b9 2 AM7 F#7#9 Bm7 E7 AM7 D/A AM7
song. song. You Got - ta Pay The Band - that played your song. _____

THE NEXT TIME IT HAPPENS

from PIPE DREAM

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

The Next Time It Happens I'll be wise enough to
know not to trust my eye-sight when my
eyes be-gin to glow. The next time I'm in
love with an-y-one like you, my
heart will sing no love song till I know the words are
true. "The Next Time It Happens," what a
fool-ish thing to say! Who ex-pects a
mi-ra-cle to hap-pen ev-'ry day? It
is-n't in the cards as far as I can
see that a thing so beau-ti-ful and won-der-ful could
hap-pen more than once to me.
me.

NIGHT TRAIN

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Copyright © 1952 (Renewed) by Embassy Music Corporation (BMI)

Words by OSCAR WASHINGTON
and LEWIS C. SIMPKINS
Music by JIMMY FORREST

Slow Blues tempo

B $\flat$ B $\flat$ 13

Night _____ Train _____ that took my ba - by so far a - way, -
Night _____ Train, _____ your whis - tle tore my poor heart in two. -
Night _____ Train, _____ please bring my ba - by back home to me. -

E $\flat$ 7 B $\flat$ B $\flat$ 13

Night _____ Train _____ that took my ba - by so far a - way, -
Night _____ Train, _____ your whis - tle tore my poor heart in two. -
Night _____ Train, _____ please bring my ba - by back home to me. -

F7 E $\flat$ 7 B $\flat$ To Coda ⊕ B $\flat$ 6 Fine

tell _____ her _____ I love her more and more ev - 'ry day. -
She's _____ gone, _____ and I don't know what I'm gon-na do! -
She's _____ gone, _____ the blues she left just won't set me free. -

B $\flat$ 7 E $\flat$ 7 B $\flat$ 6 B $\flat$ 13

moth - er said I'd lose her if I ev - er did a-buse her, should have lis-tened. -

E $\flat$ 7 B $\flat$ 6

moth - er said I'd lose her if I ev - er did a-buse her, should have lis-tened. -

E $\flat$ 7 B $\flat$ 6 D.C. al Coda

I have learned my les - son, my sweet ba - by was a bless - in', should have lis-tened. -

CODA ⊕ B $\flat$ 6 B $\flat$ E $\flat$ m B $\flat$ 7

It's blue Mon - day morn - ing, she left me last Sat - ur - day

E $\flat$ E $\flat$ 9 B $\flat$ 7

night. Now it's blue Mon - day morn - ing, she left me last Sat - ur - day

E $\flat$ E $\flat$ 7 B $\flat$ D.C. al Fine F13

night. Ev - 'ry time I hear trains blow I get the blues, can't sleep at night.

NICE PANTS

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By BENNY GREEN

Moderately slow Blues

[illegible]

THE NIGHT HAS A THOUSAND EYES

Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by Paramount Music Corporation

Words by BUDDY BERNIER
Music by JERRY BRAININ

Moderately

Don't whisper things to me you don't mean, _____ for
ro - mance may have called in the past _____ my

words deep down in - side can be seen by the night. _____ The Night
love for you will be ev - er - last - ing and bright. _____ As bright _____

G7b9 CM7 F7 GM7 D7

Has A Thou - sand Eyes and it knows a truth - ful heart from one that
as the star - lit skies and this won - d'rous night that has a thou - sand

1 2
G Am7 D7 Cm7 F7#5 Bbm7

lies. Tho' I've lived my life walk - ing thru a dream.

Bbm7 Eb7#5 AbM7

For I knew that I would find this mo - ment su - preme. A

Am7 D7sus GM7 Em7 Am7 D7

night of bliss and ten - der sighs and the smil - ing down of a thou - sand

GM7 Am7 D7 G

eyes. The Night Has A Thou - sand Eyes.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

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Words and Music by
JIMMIE COX

Moderately

F A7 D7 Gm D7 Gm Bb Bdim7

No - bod - y Knows You When You're Down And Out, In your pock - et,

F Eb7 D7 G9 C7 F A7

not one pen - ny And your friends you have - n't an - y. And soon as you get on your

D7 Gm D7 Gm D7 Gm Bb Bdim7

feet a - gain, — Ev - 'ry - bod - y is your long lost friend. — It's might - y strange, with -

F Eb7 D7 G9 G7b5 C7

out a doubt, — But no - bod - y wants you — when you're down and out —

G9 1 2
Db9 C9 F6 C7#5 Db9 C9 F6

No - bod - y wants you — when you're down and out. — down and out. —

NOBODY'S HEART

from BY JUPITER

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

FM7 Gm7 C7 FM7 Cm7 F7 B♭M7 Eb7 Gm7 C7

No - bod - y's Heart be - longs to me, heigh - ho! Who cares!

F Gm7 C7 FM7 Cm7 F7 B♭m7 Eb7 Dm7 G7 A♭dim7 Am7 D7

No - bod - y writes his songs to me, no one be - longs to me, that's the

Gm7 C7 FM7 Gm7 C7 Fm7 B♭7

least of my cares. I may be sad at times, and dis - in -

CM7 Gm7 C7 Fm7 B♭7 CM7

clined to play, but it's not bad at times, to go your own sweet way. —

Gm7 C7 FM7 Gm7 C7 FM7 Cm7 F7 B♭M7 Eb7 Dm7 G7 A♭dim7

No - bod - y's arms be - long to me, no arms feel strong to me.

Am7 D7 Gm7 C7 Am7 A♭dim7 Gm7 C7 FM7 D7

I ad - mire the moon, as a moon, just a moon, No - bod - y's Heart be -

Gm7 C7

longs to me to - day.

1 FM7 Gm7 C7 2 FM7

day.

NORWEGIAN WOOD

(This Bird Has Flown)

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

E Bm7 E Bm7 E Bm7 E Bm7

I once had a girl, or should I say she once had me.

(Instrumental)

E Bm7 E Bm7 E Bm7 E Bm7

She showed me her room, is - n't it good Nor - we - gian Wood. She She

(End instrumental)

Em Em#5 Em6 Em7 A9 Em7 A9 Em7

asked me to stay and she told me to sit any - y - where, so
told me she worked in the morn - ing and start - ed to laugh, I

Em Em#5 Em6 Em7 F#m7 B7

I looked a - round and I no - ticed off there was - n't in a chair.
told her I did - n't and crawled off to sleep in the bath.

E Bm7 E Bm7 E Bm7 E Bm7

I sat on a rug, bid - ing my time, drink - ing her wine.
And when I a - woke I was a - lone, this bird had flown.

E Bm7 E Bm7 E Bm7 A E

We talked un - til two and then she said, "It's time for bed."
So I lit a fire, is - n't it good Nor - we - gian Wood.

NOW IT CAN BE TOLD
from ALEXANDER'S RAGTIME BAND

© Copyright 1938 by Irving Berlin
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Words and Music by
IRVING BERLIN

Slowly

D/Eb EbM7 D/Eb Eb6 D/Eb Bb6 Eb6/Bb

Now It Can Be Told, _____ told in all its glo - ry. _____ Now that we have met, the

Fm/Eb Eb D7/Bb Eb/Bb Ebdim EbM7 Eb7 AbM7 Db7

world may know the sen - ti - men - tal sto - ry. _____ The great - est ro - mance they

Gm7 F#dim7 Fm7 Bb7 Bb7#5 G7#5 C9

ev - er knew _____ is wait - ing to _____ un - fold. _____

F7#5 Bb9 D/Eb EbM7 D/Eb Eb6

Now It Can Be Told _____ as an in - spi - ra - tion. _____

D/Eb Bb6 Eb6/Bb Fm/Eb Eb D/Bb Eb/Bb Ebdim Eb7

Ev - 'ry oth - er tale of "Boy meets Girl" is just an im - i - ta - tion. _____

AbM7 Db7 Gm7 GM7b5 C7#5(b9) F9

The great love sto - ry has nev - er been told be - fore, but now, _____

Bb7 Bb7b9

1 Eb Cm7 Fm7 Bb7 2 Eb Abm6 EbM7

Now It Can Be Told. _____ Told. _____

By DJANGO REINHARDT
and JACQUES LARUE

Slowly

Bbm7 Eb7 Am7b5 D7b9 GM7 Am7 Bm7 Bbm7 Eb7

Am7b5 D7b9 GM7 F#m7b5 B7 Em7

A7 Am7 D7 Bbm7 Eb7 Am7b5 D7b9

GM7 Ebm7 Ab7 Dm7b5 G7b9 CM7

Cm7 F7 Cm7 F7 GM7 Am7 Bm7

Bbm7 Eb7 Am7b5 D7b9 GM7

(Somewhere in the Hills)

Words and Music by ANTONIO CARLOS JOBIM
and VINICIUS DE MORAES

A13 G13 A13 G13 A13 G13 A13#9
 O Mor - ro Não Tem Vez E o que e - le fez já foi de mais
 um é dois, é três É cem, é mil a ba tu - car
 A7#5 Dm7 G13 C#m7 C7 F6 E7
 Mas o - lhem bem vo - cês Quan - do de - rem vez ao mor - ro To - da a
 O Mor ro Não Tem Vez Mas se de - rem vez ao mor - ro To - da a
 Am7 Em7 Am7 A7#5 A7 Dm7 Am7 Dm7 Am7
 To Coda
 cida - de vai can - tar Mor - ro pe - de pas - sa - gem Mor - ro quer se mo - strar
 cida - de vai can - tar
 Dm7 Am7 F7#9 E7#9 D7#9 D.S. al Coda CODA Am7 Am9
 A - bram a - las promor - ro Tam - bo - rim vai fa - lar É

By THELONIOUS MONK

The musical score is written for guitar in G minor, 4/4 time. It consists of 12 measures across five staves. The chords and melodic lines are as follows:

- Staff 1:**
 - Measure 1: Gm (chord), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
 - Measure 2: C#7 (chord), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
 - Measure 3: F#7 (chord), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 - Measure 4: Bm7 (chord), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 5: Bb7 (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 6: EbM7 (chord), Eb4 (quarter), Db4 (quarter), C4 (quarter), B4 (quarter).
 - Measure 7: D7 (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
 - Measure 8: Gm (chord), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 2:**
 - Measure 9: Bb13b9(b5) (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 10: D13b9(b5) (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
 - Measure 11: DbM7 (chord), Db4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
 - Measure 12: D7 (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
 - Measure 13: Bbm7 (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 14: Eb7b5 (chord), Eb4 (quarter), Db4 (quarter), C4 (quarter), B4 (quarter).
- Staff 3:**
 - Measure 15: Bm7 (chord), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 16: E13b9 (chord), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter).
 - Measure 17: Em7 (chord), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter).
 - Measure 18: A9sus (chord), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).
 - Measure 19: A7 (chord), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).
 - Measure 20: D13b9(b5) (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
- Staff 4:**
 - Measure 21: Gm (chord), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
 - Measure 22: C#7 (chord), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
 - Measure 23: F#7 (chord), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 - Measure 24: Bm7 (chord), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 25: Bb7 (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 26: EbM7 (chord), Eb4 (quarter), Db4 (quarter), C4 (quarter), B4 (quarter).
 - Measure 27: D7 (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
- Staff 5:**
 - Measure 28: Gm (chord), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
 - Measure 29: Bb13b9(b5) (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 30: D13b9(b5) (chord), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter).
 - Measure 31: Bbm7 (chord), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F#4 (quarter).
 - Measure 32: Eb7b5 (chord), Eb4 (quarter), Db4 (quarter), C4 (quarter), B4 (quarter).

**Words and Music by BARRY MANN, CYNTHIA WEIL,
MIKE STOLLER and JERRY LEIBER**

F Eb F Eb F Eb
 They say the ne - on lights are bright -
 They say the wom - en treat are you fine -
 They say that I won't last too long } On Broad - way;

F Eb F Eb F Eb F
 They say there's al - ways mag - ic in the air;
 But look - in' at them just gives me the blues.
 I'll catch a Grey-hound bus for home, they say.

Bb Ab Bb Ab Bb Ab Bb C
 But when you're walk - in' down the street and you ain't had e - nough to eat,
 'Cause how ya gon - na make some time when all you got is one thin dime,
 But they're dead wrong, I know they are. 'Cause I can play this here gui - tar,

F Eb 1,2 F Eb F Eb F Eb
 the glit - ter rubs right off and you're no - where.
 and one thin dime won't e - ven shine your shoes.
 and I won't quit till

3 F Eb F Eb F Eb F
 I'm a star On Broad - way.

ONCE I LOVED

(Amor Em Paz)

(Love in Peace)

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Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by VINICIUS DE MORAES
English Lyrics by RAY GILBERT

Medium Bossa Nova

Chords: Gm7, C7#5, FM7, F#dim7, Gm7, G#dim7, Am7, Am7/G, Fm7, Bb7#5, EbM7, Em7b5, A7b9, DM7, D7b9, G7, CM7, F7, Bbm7, Bdim7, Bbm6, Am6, Ab7b5, G7, Gm7, A7b9, Dm6.

Lyrics:
Once I Loved, and I gave so much love to this
Then one day, from my in - fi - nite sad - ness you
love, you were the world to me. Once I cried
came and brought me love a - gain. Now I know
at the thought I was fool - ish and proud and let you say good - bye.
that no mat - ter what - ev - er be - falls I'll nev - er
let you go, I will hold you close, make you stay.
Be - cause love is the sad - dest thing when it goes a - way.
be - cause love is the sad - dest thing when it goes a - way.

ONE FINGER SNAP

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By HERBIE HANCOCK

Moderately

Chords: Gm7, Bbm7, Ebm7, Gm7b5, C7b9, Fm7b5, Bb7b9, EbM7, Dm7b5, G7b9.

ONE FOR MY BABY
 (And One More for the Road)
 from the Motion Picture THE SKY'S THE LIMIT

© 1943 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER
 Music by HAROLD ARLEN

Slowly

It's quar - ter to three, — there's no one in the place ex - cept you and me. — So

set 'em up, Joe, — I've got a lit - tle sto - ry you ought - ta know. — We're

drink - ing, my friend, — to the end — of a brief ep - i - sode, — make it

One For My Ba - by and one more for the road. — I got the rou - tine, — so

drop an - oth - er nick - el in the ma - chine. — I'm feel - in' so bad, — I wish you'd make the mu - sic

dream - y and sad. — Could tell you a lot, — but you've got — to be true to your code, —

— make it One For My Ba - by and one more for the road. — You'd

nev - er know it, but bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say. — And when I'm gloom - y you

sim - ply got - ta lis - ten to me un - til it's talked a - way. — Well, that's how it goes — and

Joe, I know you're get - ting anx - ious to close. — So, thanks for the cheer, — I hope you did - n't mind my

bend - ing your ear. — This torch that I've found — must be drowned or it soon might ex - plose, —

— make it One For My Ba - by and one more for the road. —

ON GREEN DOLPHIN STREET

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Lyrics by NED WASHINGTON
Music by BRONISLAU KAPER

Moderate Latin

CM7 D7/C

Lov - er, one love - ly day. Love came,

Db/C CM7 Dm7

plan - ning to stay. Green Dol - phin

G7 G7#5(b9) CM7 Fm7

Street sup - plied the set - ting, the set - ting for

Bb7 Bb7#5(b9) EbM7 G7 CM7

nights be - yond for - get - ting. And through these mo - ments a

CM7 D7/C Db/C CM7

part, mem - 'ries live in my heart.

Dm7 Dm/C Bm7b5 E7b9 Am7 Am/G F#m7b5 B7

When I re - call the love I found on, I could kiss the

Em7 A7 Dm7 G7

ground On Green Dol - phin Street.

1 CM7 Dm7 G7 2 CM7

Street.

ON THE BORDER

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By ERNIE WATTS

Moderate Latin

C7sus Eb7sus

2 C7sus Eb7sus

2 Db7sus

To Coda ⊕

B7sus

C7sus

Eb7sus 2 3

D.C. al Coda

CODA ⊕

B7sus

THE ONE I LOVE

(Belongs to Somebody Else)

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Words by GUS KAHN
 Music by ISHAM JONES

Moderately

G6 Am7 Bbdim Em7 A7 Am7 D7

The One I Love be-longs to some-bod-y else, she means her ten-der

Am7 D7 GM9 G Bbdim

songs for some-bod-y else. And e-ven when I have my arms a-

Am7 D7 Em7 A7 Em7 A7 Am7 D7

round her, I know her thoughts are strong for some-bod-y else. The

G6 Am7 Bbdim Em7 A7 Am7 D7

hands I hold be-long to some-bod-y else, I'll bet they're not so

Am7 D7 Bm7 E7b9 Am7 F7

cold to some-bod-y else. It's tough to be a-lone on the shelf, it's

Bm7 E7 Am7 D7 G6

worse to fall in love by your-self, The One I Love be-longs to some-bod-y else.

ORIGINAL RAYS

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and Little Shoes Music (ASCAP)

By MICHAEL BRECKER,
DON GROLNICK and MICHAEL STERN

Moderate Funk

Chords and notation for **ORIGINAL RAYS** (Moderate Funk):

- Measure 1: F
- Measure 2: F/D
- Measure 3: F/B $\flat$
- Measure 4: Bm7 $\flat$ 5
- Measure 5: C7sus
- Measure 6: A7/C $\sharp$
- Measure 7: Dm7
- Measure 8: Am7
- Measure 9: Gm7
- Measure 10: Am7
- Measure 11: B $\flat$
- Measure 12: C7sus
- Measure 13: F/E $\flat$
- Measure 14: Dm7
- Measure 15: C7sus
- Measure 16: B $\flat$ 2
- Measure 17: Gm7
- Measure 18: A $\flat$ M7
- Measure 19: Am7
- Measure 20: B $\flat$ M7
- Measure 21: C7sus
- Measure 22: A7/C $\sharp$
- Measure 23: Dm7
- Measure 24: C/E
- Measure 25: Gm7
- Measure 26: Am7
- Measure 27: B $\flat$
- Measure 28: C7sus
- Measure 29: F/E $\flat$
- Measure 30: Dm7
- Measure 31: C7sus
- Measure 32: B $\flat$ 2
- Measure 33: To Coda
- Measure 34: Gm7
- Measure 35: A $\flat$ M7
- Measure 36: Am7
- Measure 37: B $\flat$ M7
- Measure 38: C7sus
- Measure 39: A7/C $\sharp$
- Measure 40: Dm7
- Measure 41: C/E
- Measure 42: F (N.C.)
- Measure 43: D.C. al Coda
- Measure 44: Coda
- Measure 45: Gm7
- Measure 46: B $\flat$ 7 $\flat$ 13(#9)
- Measure 47: Eb9sus
- Measure 48: Db/C $\flat$
- Measure 49: Bbm7
- Measure 50: Gm9
- Measure 51: Gm9/C
- Measure 52: F(no chord)

PASSION DANCE

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By McCOY TYNER

Moderately fast

Chords and notation for **PASSION DANCE** (Moderately fast):

- Measure 1: F7sus
- Measure 2: B $\flat$ pedal
- Measure 3: C7 $\sharp$ 11

OUT OF NOWHERE

from the Paramount Picture DUDE RANCH

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by EDWARD HEYMAN
Music by JOHNNY GREEN

Moderately

GM7 Bbm7 Eb7 GM7

You came to me _____ from Out Of No - where, _____ you took my heart _____

Bm7 E7 Am7 Dm7b5 E7

_____ and found it free. _____ Won - der - ful dreams, - won - der - ful schemes - from

Am7 Eb7 3 3 3 Am7

no - where made ev - 'ry hour sweet as a flow - er for me. _____

D7 GM7 Bbm7 Eb7

_____ If you should go _____ back to your no - where, _____

GM7 Bm7 E7

leav - ing me with _____ a mem - o - ry, _____

Am7 Bm7b5 3 E7 3 Am7 F7#11

I'll al - ways wait _____ for your re - turn Out Of No - where;

Bm7 Bb Am7 D7 GM7

hop - ing you'll bring your love to me. _____

PARKING LOT BLUES

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By RAY BROWN

Moderately

G13 D7#9 G13 B7

C9 G13 F#13 F13/B E7#9 Am7

G13 D7#9 1 G13 D7#9 2 G13

PASSION FLOWER

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Words by MILTON RASKIN
Music by BILLY STRAYHORN

F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9 F#9b5 Fine
 F9b5 F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9
 DbM7 Cm7b9 B7b5 Bb7b9 A9b5 Ab7 Ab6 Db Db6 Bb7#11 Eb7 Ab7b5 Db7 D.C. al Fine

PEACE

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Words and Music by
HORACE SILVER

Am7b5 Ab7
 There's a place that I know where the
 go seed find there real late, let my
 find peace of mind grows like a
 your

Gm7 C7b9 BM7 Cm7b5 F7#9
 syc - a - mores - grow and daf - fo - dils - have their
 mind med - i - tate on ev - ery - thing - to be
 big yel - low - rose can with - er and - come un -
 wor - ries be - hind, don't say that it - can't be -

Bbm7 Bm7 E7
 fun. Where the cares of the day seem to
 done. If I search deep in - side, let my
 done. But that sweet smell in' in' thing will be
 done. With a new point of of view life's true

AM7 F#m7 Ebm7b5 Ab7#9
 slow - ly fade a way in the glow of the eve sure - ning
 con - science be my guide, in then the an - swers are sure - ning
 blos - som - in' next spring with the kiss of dom the the mid - day
 mean - in' comes to you, and the free - dom you seek is

DbM7 C7#9 B7#9 1-3 Bbm7 4 Bbm7
 sun. Peace when the day is done If I
 come. Don't have to wor - ry be none. Life's sweet
 sun. Liv - in' have just ev - ry gun. When you
 won. Peace is for ev - ry one.

PENTHOUSE SERENADE

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Words and Music by WILL JASON
and VAL BURTON

Moderately

CM7 Eb dim7 Dm7 G7

Pic - ture a pent-house way up in the sky, with hing - es on chim - neys for stars to go by, a

Dm7 G7 Dm7 G7 CM7 Eb dim7 Dm7 G7

sweet slice of heav - en for just you and I when we're a - lone. From

CM7 Eb dim7 Dm7 G7

all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, two

Dm7 G7 Dm G7 CM7 F7 CM7 Dm7 C#dim7

heav - en - ly her-mits we will be in truth when we're a - lone. We'll see life's mad

Dm7 G7 CM7 E7 Am7 D7

pat - tern as we view old Man - hat - tan, then we can thank our

G7 CM7

luck - y stars that we're liv - ing as we are. In our lit - tle pent-house, we'll

Eb dim7 Dm7 G7 Dm7 G7

al - ways con - trive to keep love and ro - mance for - ev - er a - live, in view of the Hud - son just

Dm7 G7 CM7 F7

o - ver the Drive, when we're a - lone.

1 CM7 C#dim7 G7 2 CM7

Just lone.

PEOPLE IN ME

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Words and Music by
ABBEY LINCOLN

Moderately fast

Some say the world is cold and that it's hard to find a friend, — but ev - 'ry time we're
down and out some - bod - y takes us in. — Some - times some - bod - y's wick - ed, and some - times some - bod - y's
true, but there will al - ways be some - bod - y stick - in' with you — and
me. Be - cause the peo - ple we know — are the peo - ple who say —
1. I got some In - dian in me, I got some I - rish in me, I got some
2. - 7. (See additional lyrics)
To Coda ⊕
Ha - wai - ian blood, — I got some Peo - ple In Me. — I got some Peo - ple In Me.
I got some Peo - ple In Me. I got the whole of Af - ri - can - us
turn - in' in me. — I've got some
CODA ⊕
turn - in' in me. —

Additional Lyrics

2. I got some Chinese in me,
Some German in me,
I got some Japanese blood,
And blood from Vietnamese,

I got Some People In Me,
I Got Some People In Me,
I got the whole of Asianus
Turning in me,

3. I got some Jewish in me,
Some Arab in me,
I am Mexican rose,
I got some Russian in me,

I Got Some People In Me,
I Got some people in me,
I got the whole of Europaeus
Turning in me,

4. I got some lessons in me,
I got some learning in me,
I got whatever people know right now,
Inside of me,

I got some children in me,
I got some children in me,
I got the whole of Americanus
Turning in me,

5. I got some Guinee in me,
Some Ghana in me,
Some Zairewah blood,
I Got Some People In Me,

Dahomey in me,
Uganda in me,
Some Algerian blood,
I Got Some People In Me,

6. I got some French blood in me,
Sierra Leone in me,
Mozambique in me,
Some Egyptian blood,
I Got Some People In Me,

7. I Got Some People In Me,
I Got Some People In Me,
I got the whole wide world...
(he hit me - she hit me - he hit me -
you started it - take your hands off of me -
you must be crazy - na na na na na)
...Turning in me.

PERFIDIA

275

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Words and Music by
ALBERTO DOMINGUEZ

Moderate Latin

C Am7 Dm7 G7 C 3 Am7 Dm7 G7

To you, my heart cries out, "Per - fi - di - a," For I found you, the
Mu - jer, si pue - des tú con Dios ha - blar, pre - gún - la - le si

C 3 Am7 Dm7 Dm6 B7b5/D# E Dm7 G9 G7 C Am

love of my life, in some - bod - y else - 's arms; Your eyes
yo al - gu - na vez te he de - ja - do de a - do - rar. ¿el mar,

Dm7 G7 C 3 Am7 Dm7 G7 C 3 Am7

are ech - o - ing "Per - fi - di - a," For - get - ful of our prom - ise of love, you're
es - pe - jo de mi co - ra - zón, las ve - ces que me ha vis - to llo - rar la

Dm7 3 Dm6 B7b5/D# E B7 E Dm7 E Dm Dm6

shar - ing an - oth - er's charms. With a sad la - ment, my dreams have fad - ed
per - fi - dia de tu a - mor. Te he bus - ca - do don - de quie - ra que yo

Dm7 Dm6 E F7 E7 Dm Dm6

like a bro - ken mel - o - dy; While the gods of love look down and laugh at
voy y no te pue - do ha - llar. ¿Pa - ra qué quie - ro o - tros be - sos si tus

G7 E B7b5 E Dm7 Fm6 G7 C Am7

what ro - man - tic fools we mor - tals be; And now
lá - bios no me quie - ren ya be - sar? Y tú.

Dm7 G7 C 3 Am7 Dm7 G7 C 3 Am7

I know my love was not for you, And so I'll take it back with a sigh, per -
¿Quién sa - be por don - de an da - rás, ¿quién sa - be qué a - ven - tu - ra ten - drás, qué

Dm7 3 G9

1 C Am7 Dm7 G7 2 C Ab9 C6/9

fid - i - ous one, good - bye. To bye.
le - jos - es - tás de mí! Mu - mí.

Music by BILL EVANS

The musical score is written for piano and guitar in 4/4 time, marked "Moderately fast". It consists of five staves of music. The piano part is written in treble clef, and the guitar part is written in bass clef. The score includes various chords and melodic lines, with some measures containing triplets. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a Coda section.

Staff 1: Piano: Dm7, G7, CM7, Am7, Dm7, G7 (triplet), CM7, Am7, Dm7, G7 (triplet). Guitar: (empty).

Staff 2: Piano: CM7, E7, F6, G7 (triplet), Em7, Am7. Guitar: (empty).

Staff 3: Piano: Dm7, G7 (triplet), C9sus, C9, FM7, B7, Bb7#5. Guitar: (empty).

Staff 4: Piano: A7#5, Dm7, G7, Em7, Am7, Dm7, G7, Em7b5, A7#5. Guitar: (empty).

Staff 5: Piano: Dm7, Dm7/E, F6, G13sus, CM7 N.C., D.C. al Coda. Guitar: Coda (F6, G13, CM9).

By BENNY GREEN

♩ = 150

Fm7 Bbm7 Eb7 AbM7 Eb/Db

Cm7 Gb7 F7 F7b13 Bbm7 Cm7 Dbm7 Gb13 C9#11 BM7 EM7 Bbm7 A7

AbM7 C7#9(b13) Fm7 Bbm7 Eb7

AbM7 C/D Cm7 Gb7 F7 F7b13 Bbm7 Cm7 DbM7

Cm7 F7b13 Bbm7 Cm7 Bm7 D/E F7b13 Bbm7 Cm7

Dbm7 Eb/G Eb/C Fm F/A Bbm7 C7 Fm C7#9(b13) Fm

THE PLACE TO BE

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By BENNY GREEN

Moderately slow

The musical score for "The Place to Be" is written in 4/4 time and features a variety of chords and melodic lines. The score is divided into several sections:

- Main Body:** The first section consists of 16 measures of music. The chords are: F, Bb7, A7, Dm, F/C, F, F7, E7#9(b13), A7#9, D7#9(b13), G13, Db9#11, C7, Bb, F/A, Gm7, F, Bb7, A7, Dm, F/C, A7/C#, Dm, Bdim(addE) Bdim, F6/C, D7b9(b13), G7b9, Bb/C, F, Bb/F, F Bb/F, F, C7, F7, Bb7, D7, G7, C7, G7, C7, F, Bb, A7, Dm, F/C, A7/C#, Dm, Bdim(addE) Bdim, F6/C, D7b9(b13), G7b9, Bb/C, F, Bb/F, F Bb/F.
- To Coda:** The second section consists of 4 measures of music. The chords are: F, E/B, E7/B, F/C, D7#9(b13), G7b9, Bb/C, F.
- D.S. al Coda (with repeats):** The third section consists of 4 measures of music. The chords are: F, E/B, E7/B, F/C, D7#9(b13), G7b9, Bb/C, F.
- CODA:** The fourth section consists of 8 measures of music. The chords are: Eb/Bb, Bb Bb/F, F Eb/Bb, Bb Bb/F, F Eb/Bb, Bb Bb/F, F, F6.

The score includes a variety of musical notation, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The key signature is one flat (Bb).

PLEASE

from the Paramount Picture THE BIG BROADCAST OF 1933

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Words by LEO ROBIN
Music by RALPH RAINGER

Moderately slow

CM7 B7 E7#5 E7 A7

Please lend your lit - tle ear to my pleas. Lend a ray of cheer to my

Dm7 Bb7 G7 CM7 Dm7 G7 CM7

pleas. Tell me that you love me too. — Please

B7 E7#5 E7 A7 Dm7

let me hold you tight in my arms, I could find de-light in your charms

Bb7 G7 CM7 F7 CM7 C#dim7 Dm7 G7

ev - 'ry night my whole life through. — Your eyes re - veal that you have the

CM7 C#dim7 Dm7 G7 CM7 C#dim7 Dm7 G7

soul of { an an - gel, white as snow; } but how long must I play the
the an nic - est man I've met; }

CM7 Cm7 F7 GM7 D7 Dm7 G7#5 CM7

role of { a gloom tear - y ful Ro - me li - o? } Oh! Please
a tear - y ful Ju - li - et? }

B7 E7#5 E7 A7 Dm7

say you're not in - tend - ing to tease, speed the hap - py end - ing and Please

Bb7 G7

1 CM7 Am7 Dm7 G7 2 C

tell me that you love me too. too. —

PLEASE SEND ME SOMEONE TO LOVE

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Words and Music by
PERCY MAYFIELD

Moderately slow

Hea - ven, please send to all man - kind, un - der - stand - ing and peace of

mind. But, if it's not ask - ing too much, Please Send Me Some - one To Love.

Show all the world how to get a - long, peace will en - ter when

hate is gone. But, if it's not ask - ing too much, Please Send Me Some - one To Love. I lay a -

wake nights and pon - der world trou - bles. My an - swer is al - ways the same. That un -

less men put an end to all of this, hate will put the world in a flame, what a shame. Just be -

cause I'm in mis - er - y I'm not beg - ging for no sym - pa - thy. But, if it's

not ask - ing too much, Please Send Me Some - one To Love. Hea - ven,

CODA
not ask - ing too much, Please Send Me Some - one To Love. Hm - m - mm.

POTATO HEAD BLUES

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By LOUIS ARMSTRONG

Moderately

Chord symbols and musical notation are present throughout the score. Key symbols include: $\% F6$, $F7$, Bb , Gm , $D7$, $G7$, $G7$, $C7$, $To Coda \oplus F$, $Ddim$, $G9$, $C7$, $F9$, $F7$, Bb , $Gm7$, $Ddim$, F (with a triplet), $F7$, $D7$, $G7$, $C7$, F , $F6$, $Ddim F6$, $F+$, Gm , $G7$, $C7$, $F6$, $Fdim$, $F6$, $F7$, $Bb6$, $Bb7$, $G7$, C , Dm , $G7$, $C7$, $D.S. al Coda$, $\oplus$ (Coda symbol), F , Bb , $Ddim$, F , $Bdim$, $Gm7$, $C7$, $F7$, Bb , $Bb6$, Bbm , $Bdim$, F , $F7$, $D7$, $G7$, $Gm7$, $C7+$, F , $C7+$, F .

PURE IMAGINATION

from the film WILLY WONKA & THE CHOCOLATE FACTORY

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Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY**Moderately slow**

Come with me and in you'll be in there's a world of Pure I - mag - i -
 find in your mind in there's a world of end - less fas - ci -
 na - tion! Take a look and place you'll see in to in your i - mag - i - na - tion!
 na - tion. No more fun to be than in your i - mag - i - na - tion!
 We'll be - gin with a spin trav - 'ling in the world of my cre -
 You can dream an - y dream, you can sa - your ev - 'ry sit - u -
 a - tion! What we'll see will de - fy ex - pla - na - tion!
 a - tion! Life in there's a de sen - sa - tional sen - sa - tion!
 If you want to view par - a - dise, sim - ply look a - round and
 If you want to see mag - ic lands, close your eyes and you will
 view it! one! An - y - thing you want to, do it! Want to change the world? There's
 see one! Wan - na be a dream - er? Be one! An - y - time you please and
 noth - ing save to it! There is no life I know to com -
 please save me one! There is no no place to go to com -
 pare with Pure I - mag - i - na - tion! Liv - ing go there, you'll be free if you
 pare with your i - mag - i - na - tion! So go there, there to be free if you
 tru - ly ly wish to be! You will
 wish to be!

POOR BUTTERFLY

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Words by JOHN L. GOLDEN
Music by RAYMOND HUBBELL

Moderately slow

Bbm7 Eb7 AbM7
 Poor But - ter - fly, 'neath the blos - soms wait - ing, Poor But - ter -
 C7#5 F7 Bbm7 Eb7
 fly for she loved him so. The mo - ments pass in - to hours, the hours -
 Gm7b5 C7#5 Fm7 Bb7 Bbm7
 pass in - to years, and as she smiles through her tears, she mur - murs low,
 Eb7 Bbm7 Eb7 AbM7 C7#5
 "The moon and I know that he be faith - ful. I'm sure he come
 F7 Bbm7 Dbm7 Gb7
 to me bye and bye. But if he don't come back, then I nev - er
 AbM7 Cm7 F7 Bbm7 Eb7 Ab
 sigh or cry, I just mus' die." Poor - But - ter - fly.

PRELUDE TO A KISS

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and Warner Bros. Publications Inc.Words by IRVING GORDON and IRVING MILLS
Music by DUKE ELLINGTON

Slowly

D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7
 If you hear a song in blue like a flow - er cry - ing for the dew,
 Dm7 3 G7 3 CM7 Ebdim7 Dm7 G7b9 CM7
 that was my heart ser - e - nad - ing you, my Pre - lude To A Kiss.
 D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7
 If you hear a song the grows - from my ten - der sen - ti - men - tal woes,

Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7 F#7b5 B7
 that was my heart try - ing to com - pose — a Pre - lude To — A Kiss. —
 EM7 C#m7 F#m7 B7 EM7 Gdim7 F#m7 B7
 Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,
 EM7 C#m7 F#m7 B7 Em7 A7 Dm7 Ebm7 Em7 A7b9
 you could turn it to a sym - phon - y, a Schu - bert tune — with a Gersh - win touch. Oh,
 D7 G7 Gm7 C7 FM7 B7 Bb7 A7 Dm7
 how my love song gen - tly cries — for the ten - der - ness with - in your eyes, — my
 Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7
 love is a pre - lude that nev - er dies, — a Pre - lude To — A Kiss. —

PURPLE ORCHIDS

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By AL DI MEOLA

Moderately slow

C#m7 F#m7
 D#7 G#m7 C#m7
 F#m7 D#7
 G#m7 EM7 AM7
 D#7 G#m7 EM7

PRETEND

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Words and Music by LEW DOUGLAS,
CLIFF PARMAN and FRANK LaVERE

Moderately slow

CM7 C6 Dm7 G7

Pre-tend you're hap - py when you're blue. It is - n't ver - y hard to do,

Dm7 G7 Dm7 G7 Dm7 G7 G9#5 C CM7 C6 G7

and you'll find hap - pi-ness with-out an end, when - ev - er you Pre - tend. Re-mem-ber, an - y-one can

CM7 C6 Dm7 G7 Dm7 G7 Dm7

dream, and noth - ing's bad as it may seem. The lit - tle things you have - n't

G7 Dm7 G7 C6 Em7

got, could be a lot, if you'd Pre - tend. You'll find a love you can share,

F6 F#dim7 C6 G7#5 C6 Am6 F#m7b5

one you can call all your own. Just close your eyes, { she'll he'll } be there.

B7 Em7 Ebdim7 G7/D G11 G7#5 CM7

You'll nev - er be a - lone, And if you sing this mel - o - dy,

C6 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

you'll be pre-tend - ing, just like me. The world is mine, it can be yours, my friend, so

G7

1 C Ab7 G7 2 C Fm6 C

why don't you Pre-tend. Pre-tend you're hap - py when you're tend.

P.S. I LOVE YOU

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Words by JOHNNY MERCER
Music by GORDON JENKINS

Moderately

E $\flat$ Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Dear, I thought I'd drop a line, the weath - er's cool, the folks are fine.

F7 B $\flat$ 7 E $\flat$ 6 F7 Fm7 B $\flat$ 7

I'm in bed each night at nine, P. S. I Love You.

E $\flat$ Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Yes - ter-day we had some rain, but all in all I can't com-plain.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7 E $\flat$ M7 E $\flat$ 6 E $\flat$ 7 B $\flat$ m7

Was it dust - y on the train? P. S. I Love You. { Write to the Browns just as I do my best to o -

E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ M7

soon as you're a - ble, — they came a-round to call. —
bey all your wish - es, — I put a sign up Think! — But

F7 Cm7 F7 Cm7 B $\flat$ 7 C+ F7 B $\flat$ 7

I burned a hole in the din - ing room ta - ble, — and let me see, I guess that's all. —
I got - ta buy us a new set of dish - es, — or wash the ones, piled in the sink! —

E $\flat$ Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Noth - ing else for me to say, and so I'll close, but by the way,
Noth - ing else to tell you dear, ex-cept each day seems like a year.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7

ev - 'ry-bod - y's think - ing of you. — P. S. I Love You.
Ev - 'ry night I'm think - ing of you, — P. S. I Love You.

1 E $\flat$ M7 E $\flat$ Fm7 B $\flat$ 7 2 E $\flat$ M7 E $\flat$ 6

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

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8 Music Square West, Nashville, TN 37203

By PAUL WILLIAMS
and KENNETH L. ASCHER

Flowing Waltz tempo

GM7 Em7 Am7 C/D D

Why are there so man - y songs a bout rain - bows, and
Who said you that been ev - 'ry wish would be heard you and an - swered es? when
Have you been half a - sleep, and have you heard and heard and heard and heard and heard and heard

GM7 Em7 C C/D D7 GM7

what's on the oth - er side? Rain - bows are
wished on on the morn - ing my star? Some - bod - y
I've heard them calling my name. Is this the

Em7 Am7 C/D D GM7

vi - sions, but on - ly il - lu - sions, And rain - bows have
thought of that, and that some - one be - lieved it; it; The Look voice what might it's
sweet sound — that calls the the young sail - ors? The voice might be

Em7 CM7

noth - ing to so hide. So we've been a told, and some
done — and the far. What's I've heard it maz - ing man - y
one and the same.

Bm7

choose to be - lieve it; I know they're wrong; wait and
keeps us to star - gaz - ing, And what do we think we s'posed might
times to ig - nore it. It's some - thing that I'm s'posed to

D/E E9 Am7 D C/D Bm7

see. } Some - day we'll find it, The Rain - bow Con -
see? }
be. }

E7 Am7 D7 To Coda G C/G

nec - tion; The lov - ers, the dream - ers and me.

G C/G G D/F# Em7

me. All of us un - der its

G/D C G/B C/D D7 D.C. al Coda

spell; we know that it's prob - a - bly mag - ic.

CODA G D/F# Em7 G/D

me. La da da dee da da do la

CM7 D7sus D7 G

la da da da de da do.

RE: PERSON I KNEW

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Music by BILL EVANS

Moderately

C6/9 C+(add9) F#+/C BbM7/C Fm7/C
 Cm(add9) Fm#7/C Cm(add9) Fm7/C
 BbM7#5/C To Coda Fm#7/C BbM7/C Fm7/C Db/C D.C. al Coda
 CODA Fm#7/C BbM7/C Fm9/C Db/C 8va

RED CLAY

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By FREDDIE HUBBARD

Moderate Latin

Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus Ebm11
 Dbm11 E9sus F#9sus 1,3 Ab9sus Bb7sus 2,4 Ab9sus Bb7sus Ebm11 Dbm11
 E9sus F#9sus Ab9sus Bb7sus Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus
 Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus Ebm11
 To Coda D.S. al Coda (with repeats)
 Dbm11 E9sus F#9sus Ab9sus Bb7sus CODA E9sus F#9sus Ab9sus Bb7sus Ebm11

A REMARK YOU MADE

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Music by JOSEF ZAWINUL

Slowly

E♭M7 **B♭9sus** **E♭** **E♭/D** **E♭/C** **E♭/B♭** **A♭M7** **D13♭9** **G13**

Cm **A♭/C** **G/B** **Cm7/B♭** **F/A** **B♭/A♭** **Gm7** **Cm** **A♭/C** **G/B**

E♭M7 **Fm11** **A♭/E♭** **B♭/D** **G/B** **Cm** **Cm7/B♭**

A♭ **G7sus** **Cm11** **E♭M7** **D♭M7** **B♭9sus** **E♭M7**

B♭9sus **A♭/C** **B♭/D** **A♭/E♭** **Gm7** **Cm** **Cm/B♭** **A♭** **B♭/A♭** **G7♭9**

Cm **A♭/C** **Gm7** **Cm** **C/B♭** **A♭6/9** **F/A** **B♭9sus** **E♭** **B♭/D** **Cm7** **Cm7/B♭**

A♭ **A♭/G** **Fm7** **Fm7/B♭** **E♭M7** **B9sus** **B♭9sus**

E♭M7 **Cm** **A♭/C** **B♭/C** **Cm** **A♭6** **B♭9sus**

E♭ **E♭/D** **E♭/C** **E♭/B♭** **A♭3** **G♭/B♭** **G7♭9** **G7♭9**

Cm7 **A♭6** **Gm7** **Fm7** **Fm7/B♭** **Fm7/E♭** **E♭** **E♭/D** **E♭/C** **E♭/B♭** **A♭M7** **G7♭9**

B♭9sus **A♭M7** **Gm7** **Cm7** **A♭** **Fm7** **Gm7** **Cm7** **A♭** **A♭6**

A♭/E♭ **B♭/D** **Cm** **Fm7** **Cm** **Fm7** **Cm** **Fm7** **Gm7** **Cm7**

D♭6/9 **E♭6/9** **Repeat ad lib.** **D♭6/9** **Cm** **A♭/C**

G/B **Cm7/B♭** **F/A** **B♭/A♭** **Gm7** **Cm** **A♭/C** **G/B** **Cm7/B♭** **F/A** **B♭/A♭** **Gm7** **Cm** **D♭6/9**

Play 3 times

REMIND ME

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Words and Music by DOROTHY FIELDS
and JEROME KERN

Moderately

EbM7 Bb7

Re - mind Me not to find you so at - trac - tive, Re -
mind Me not to men - tion that I love you. Re -

EbM7 D7 G

mind Me that the world is full of men. When I start to a -
mind Me to be sor - ry that we met. Al - though I to a -

GM7 G7 CM7 Eb Bb7 EbM7

miss you, to touch your hand, to kiss you, Re - mind Me to count to ten!
dore you, Re - mind Me to ig - nore you, you're one thing I will re - gret!

Eb Bb7 Eb6

I had a feel - ing when I met you you'd drive me cra - zy, if I'd let you,
So when your charm be - gins to blind me, I'll sim - ply tie my hands be - hind me.

Bb9sus Ab Bb7 **To Coda** Eb

But all my ef - forts to for - get you Re - mind Me, I'm in love a - gain. I get my
Don't let me kiss you, please Re - mind Me, un - less, my dar - ling you for -

Fm7 Bb7sus Bb7 EbM7 Fm7 Bb7sus Bb7 EbM7

heart well in hand, and I'm cer - tain that I can take you or leave you a - lone. Then you "Be -

D7 Gm C7 Fm E7 A7

gin that Be - guine" a - gain, and boom! I give in a - gain. I have a will - made of

Ab7 Dbm Bb7 **D.S. al Coda**

steel, my friend, - but when it seems a - bout to bend, Re -

CODA Eb Ab7 Eb

get.

REMEMBER

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Words and Music by
IRVING BERLIN

Moderately

Re - mem - ber the night, the night you said "I
love you," Re - mem - ber? Re - mem - ber you
vowed by all the stars a - bove you, Re -
mem - ber? Re - mem - ber we found a lone - ly
spot, and af - ter I learned to care a - lot, you
prom - ised that you'd for - get me not. But you for -
got to Re - mem - ber. Re - mem - ber.

Chords: B♭M7, Eb7#11, Dm7, G7, Gm7, C7♭9, FM7, Cm7, F7, B♭M7, Eb7#11, Dm7, G7, Gm7, C7♭9, FM7, Cm7, F7, B♭M7, Cm7, F7, B♭M7, Eb7, Am7, D7, Gm7, A7#5, B♭M7, Eb7, Dm7, G9, Gm7, C7, FM7, Cm7, F7, FM7.

RESEMBLANCE

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Written by EDDIE PALMIERI

Fast Latin

Em A7 D GM7 C F#m7♭5 B7 N.C.
Em Eb+ Eb D Db C B7
Em11
F#7 B♭(no5th) Eb7 Ab D F#7 B♭(no5th) Eb7 Ab7

Musical score for the instrumental introduction of "Ridin' High". The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. Chord symbols are placed above the notes: Gb7, F#11b5(b9), B7b9, Em, A7, D, GM7, C, F#m7b5, B7, N.C., Em, Eb+, Eb, D, Db, C, B7, Em11. The piece ends with a double bar line.

RIDIN' HIGH from **RED, HOT AND BLUE!**

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Words and Music by
COLE PORTER

Moderately fast

Musical score for the vocal introduction of "Ridin' High". The score is written in treble clef with a key signature of one sharp (F#). It consists of several staves of music with lyrics. Chord symbols are placed above the notes: CM7, C7, Gdim7, G7, CM7, C7, Gdim7, G7, Bm7b5, E7, Am7, Dm7, G7, CM7, A7, Dm7, G7, CM7, G7, C, Fm7, Bb7, EbM7, Cm7, Fm7, Bb7, EbM7, Cm7, Fm7, Bb7, Gm7b5, C7, Fm7, B7, G7, D.S. al Coda, A7, Ab7, G7, C. The piece ends with a double bar line.

Life's great, — life's grand, — fu — ture —
Some one — I love, — mad for —
ring bells, — sing songs, — blow horns. —

all planned. — No more — clouds in the sky,
my love, — so long, — Jo nah, — good bye.
beat gongs, — our love — nev er will die.

how'm I — rid in? — I'm Rid in' High. —
How'm I — rid in? — I'm Rid in' High. —
How'm I —

Float — ing — on a star — lit ceil — ing,
dot — ing — on the cards I'm deal — ing, gloat — ing, —
be — cause I'm feel — ing so hap — hap — hap — py. I'm slap hap — py.

CODA
rid in? — I'm Rid in' High. —

RIFFTIDE

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By COLEMAN HAWKINS
and STEVE GRAHAM

Moderately

%
 Gm7

F

Gm7

F

Gm7

F

Gm7

F

Gm7

F

G7

C7

Db7

Gm7

F

Gm7

F

To Coda ⊕

C

F

1

2

D.S. al Coda

CODA

⊕ Gm7

F

N.C.

3

RITMO DE LA NOCHE

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By AL DI MEOLA

Moderate Bossa Nova

Chords and markings in the score:

- Staff 1: Bm7, F#7, A7, E7sus
- Staff 2: Em7, DM7, GM7, A
- Staff 3: DM7, Bm7, F#7b9
- Staff 4: F#, Bm7, F#7b9, Bm7 (To Coda)
- Staff 5: 1. N.C., 2. N.C., Bm7
- Staff 6: A, G, A
- Staff 7: Bm7, F#m7, D
- Staff 8: F#7b9, F#m7, Bm7
- Staff 9: F#7b9, Bm7, F#7b9, Bm7
- Staff 10: F#7b9, Bm7, F#7b9, Bm7
- Staff 11: 2. N.C., D.S. al Coda, CODA, N.C.

RIGHT AS THE RAIN

from BLOOMER GIRL

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Words by E.Y. HARBURG
Music by HAROLD ARLEN

Slowly

Right As The Rain that falls from a - bove; so
real, so right, is our love. It
came like the spring that breaks thru the snow. I
can't say what it may bring, I on - ly know, I on - ly know it's
right to be - lieve what ev - er gave your eyes this glow, what ev - er
gave my heart this song can't be wrong. It's
Right As The Rain that falls from a - bove and
fills the world with the bloom of our love.

RING DEM BELLS

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Words and Music by DUKE ELLINGTON
and IRVING MILLS

Moderately

Good time train is leav - in', Ring Dem Bells.
Ain't no time for griev - in', Ring Dem Bells.
Got my round - trip tick - et, I'm read - y to ride

CM7 Dm7 G7 CM7

to that land of hon - ey, Ring Dem Bells. —

CM7 D7

I'm a one man wom - an, Ring Dem Bells. —

Dm7 G7 CM7

Go - in' bride and groom - in', Ring Dem Bells. —

CM7 Gm7 C7 FM7 Bb7

Filled with wild e - la - tion, it's eas - y to tell —

CM7 Dm7 G7 CM7

love's our des - ti - na - tion, Ring Dem Bells. —

RIVERBOAT SHUFFLE

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Words and Music by HOAGY CARMICHAEL, MITCHELL PARISH,
IRVING MILLS and DICK VOYNOW

Moderately

F E F FM9 F#M9 FM7 C9 C7 F E F

Good peo-ple, you're in - vit - ed to - night to the Riv - er - boat Shuf - fle! Good peo-ple,

FM9 F#M9 FM7 C9 C7 F7 Fm7 F9 F Fm7 F9

we got rhy - thm to - night at the Riv - er - boat Shuf - fle! They tell — me that slide - pipe toot - er is

Bb B Bbdim Cdim G7 Gm7 G7

grand, best in Loo - si - an - na; So bring your freight - er, come and al - li - gat - or that

C7 F E F FM9 F#M9 FM7 C9 C7

band. Mis - ter Hawk - ins on the ten - or! Good peo-ple, you'll hear Mil - en - berg Joys in a

F7

spe - cial orch - es - tra - tion! E - ven Mam - ma Din - ah will be there to strut — for the

Bb F9 Bb Bbm F Bbm6 F7

boys in a room full of noise. She'll teach you to shuf - fle it right, so, bring your

Edim Eb7 D7 G7 C7 B7 Gm7 C+ F F7 Bb7 F

ba - by. I'll be see - in' you at the Riv - er - boat Shuf - fle to - night! —

ROCKIN' IN RHYTHM

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By DUKE ELLINGTON, IRVING MILLS
and HARRY CARNEY

Rather lively

The musical score for "Rockin' in Rhythm" is written for piano. It begins with the tempo marking "Rather lively". The key signature is one flat (Bb). The score consists of several systems of music, each with a treble clef and a key signature of one flat. The chords and musical notations are as follows:

System 1: C, Cdim7 Ddim7/C C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 2: Cdim7 Ddim7/C C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 3: F, G7, C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 4: F, G7, C, Am7, C/G. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 5: C, G7, C, Am7, G. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 6: G7 To Coda, C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 7: C/G, Cm6/G, F7b5, F, F7, C/G, Cm6/G, Adim7/G, G7, Adim7 Ab7. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 8: C/G, F#dim7, F7, Ab/F#, Cm/G, Fm/Ab, Ab7, G7, C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 9: 2, C, E7, Am, E, Am, E, Am, E, Am, E. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 10: Am, E, Am, G#dim7, Am, E, Am, G#dim7. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 11: Am, G#dim7, Am, E, Am, E. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 12: Am, E, Am, G#dim7, Am, E, Am, G#dim7. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 13: Am, G#dim7, Am, F7, F#7#9, G7. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

System 14: CODA, C. The melody features a triplet of eighth notes (F, G, A) and a triplet of eighth notes (Bb, A, G).

ST. LOUIS BLUES

from BIRTH OF THE BLUES

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Words and Music by
W. C. HANDY

Slow Blues tempo

G7 C7 G7 C7

I hate to see — de ev'-nin' sun go down, — hate to see — de ev'-nin' sun go
Been to de Gyp-sy to get ma for - tune tole, — to de Gyp-sy done got my for - tune
You ought to see — dat stove pipe brown of mine, — lak he owns — de Di-on' Jo - seph

G7 D7 G7

down, — 'Cause my ba - by, — he donelef' dis town. — Feel-in' to - mor - row
tole, — 'Cause I'm most wile — 'bout ma jel - ly roll. — Gyp-sy done tole - me,
line. — He'd make a cross-eyed o' man go stone blind. — Black-er than mid - night,

C7 G7 C7 G7

lak — I feel to - day, — feel to - mor - row lak — I feel to - day. —
"Don't — you wear no black," — yes, she done tole me, "Don't — you wear no black." —
teeth — lack flags of truce, — black-est — man — in — de whole St. Louis. —

D7 G7 Gm Cm

I'll pack my trunk, — make ma get a - way, — St. Lou-is wom-an — wid her di - a-mon'
Go to St. Lou-is, you can win him back. — Help me to Cai-ro, — make St. Louis by ma -
Black-er de berry — sweet-er is the juice. — A-bout a crap game — he knows a pow'-ful

D7 G D7 Gm7

rings, — pulls dat man roun' — by her a - pron strings. — 'Twant for pow-der —
self, — git to Cai-ro, — find ma ole friend Jeff. — Gwine to pin ma —
lot, — but when work time - comes he's — on de dot. — Gwine to ask him —

Cm7 C#dim7 D7 Gm7 A7

an' for store — bought hair — de — man I love — would not gone no - where. —
self close to — his side, — if ah flag his train, — I sho' can — ride. —
for — a cold ten spot. — What it takes to git it, he's cer-tain - ly got. —

D7 G C G C

Got de St. Lou - is Blues jes' as blue as — ah — can be, —
I — loves dat — man lak a school - boy — loves — his pie, —
A — black - head - ed gal make a freight train — jump — the track. —

G C G7 C6 C7 G C G C G C G

dat — man got a heart lak a rock cast — in the — sea. — Or —
lak a Ken - tuck - y Col - 'nel loves his mint an' rye. — I'll —
Said a black head-ed gal make a freight train — jump — the track. — But a

D D7 1, 2 G 3 G

else he — wouldn't have — gone — so — far — from — me. — (Spoken) Dog - gone it!
love ma — ba - by — till the — day — ah — die. —
long tall — gal makes a preach - er — ball — the — jack. —

ROCKER

(Rock Salt)

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By GERRY MULLIGAN

Dm7 D♭m7 Cm7 F7/B B♭ Bdim Cm7 F♯m7 B7
 Dm7 D♭m7 Cm7 F7/B Dm7 E♭m7 Em7 1 E♭m7
 2 To Coda ⊕ E♭m7 Dm7 D♭m7 Cm7 F7♯5(b9) Em7 F♯m7 G♯m7 Gm7 D/F♯
 FM7 Em7 F♯m7 G♯m7 Gm7 D/F♯ E♭7♯9♯11
 Dm7 Em7 F G7 Em7 A7 F♯m7 Fdim7 Em7
 A7 D/F♯ Gm7 G♯m7 Gm7 F♯m7 Fm7 Em7
 D.C. al Coda (take 2nd ending) A7
 CODA ⊕ Dm7 D♭m7 C7 F7♯5(b9) F7 B♭9♯11

SAMBA CANTINA

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By PAUL DESMOND

Medium Bossa Nova
 3 Gm7♭5 C7♯9 Fm7
 B♭m7 E♭7 A♭M7 Gm7♭5
 C7♯9 Fm7 Dm7♭5 G7

Piano accompaniment for the first system of the song. The key signature is B-flat major (three flats). The system consists of four staves of music. Chord labels above the staves are: C7, Gm7b5, C7#9, Fm7, Bbm7, Gm7b5, C7, Fm7, Bbm7/D, Bbm6/Db, C7sus, C7, and Fm7. A triplet of eighth notes is marked with a '3' over it on the second staff.

SAY IT ISN'T SO

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Words and Music by
 IRVING BERLIN

Moderately

Vocal melody for the song. The key signature is B-flat major. The tempo is marked 'Moderately'. The melody is written on a single staff with lyrics underneath. Chord labels above the staff indicate the harmonic accompaniment for each line of music.

Say It Is - n't So, _____ Say It Is - n't So. _____

Ev - 'ry - one is say - ing you don't love me, Say It Is - n't So. _____

E - 'ry - where I go, _____ ev - 'ry - one I know _____

whis - pers that you're grow - ing tired _____ of me, Say It Is - n't So. _____

Peo - ple say that you _____ found some - bod - y new, _____

and it won't be long be - fore you leave me, say it is - n't true. _____

Say that ev - 'ry - thing is still o - kay, that's all I want to know, _____ and what they're

say - ing, _____ Say It Is - n't So. _____

SEARCHING, FINDING

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By JOHN PATITUCCI

Moderately

Em C#m7 F#7 B7 3 Abm7#5 FM7

Em C#m7 C7 3 Bb7 F#m F 3 Em C#m7 F Ab/Bb A/B

Em C#m7 F#7 B7 3 Em11 7

SEGMENT

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By CHARLIE PARKER

Quickly

Bbm Cm F7 Bbm Cm F7 Bbm

F7b9 Bbm F7#9 Bbm Cm F7

Bbm Cm F7 Bbm F7b9 Bbm

Bbm Fm 3 Bb7 Ebm

Ab7 Db 3 F7b9

Bbm Cm F7 Bbm Cm F7

Bbm F7b9 1 Bbm F7b9 2 Bbm

SEÑOR CARLOS

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By McCOY TYNER

Moderate Latin Funk

Chord symbols and musical notation for "SEÑOR CARLOS":

Staff 1: Fm, Db, Eb, Fm, F7sus

Staff 2: DbM7, Bb7sus, Bb7, DbM7, Cm7, Fm, F7sus

Staff 3: N.C., C, Db/C, Fm/C, C

Staff 4: Db/C, Db/G, C/G, C, N.C., C, Db/C, Fm/C, C

Staff 5: Db/C, Db/Eb, Eb/G, C, N.C., DbM7#11, Csus, N.C.

Staff 6: Fm, Db, Eb, Fm

Staff 7: F7sus, DbM7, Bb7sus, Bb7, DbM7, Cm7, Fm

Staff 8: F7sus, Fine (drum fill)

Staff 9: N.C.

Staff 10: 1, 2, D.C. al Fine

SEEMS LIKE OLD TIMES

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Lyric and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately

Seems Like Old Times, hav - ing you to walk with, Seems Like Old Times, Old Old Times, din - ner dates and flow - ers, just like old times,

hav - ing you to talk with, And it's still a thrill just to have my arms a -
stay - ing up for hours, — Mak - ing dreams come true, do - ing things we used to

1
D7 G7 C7 N.C.
round you, Still the thrill that it was the day I found you. Seems Like

2
D7#5 D7 G9 C7 F Bb7 F
do, Seems Like Old Times, — be - ing here with you. —

SERENGETI WALK (Slippin' in the Back Door)

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Words and Music by DAVE GRUSIN,
LOUIE JOHNSON and HARVEY MASON

Medium Funk

Gm7

Play 4 times BbM9/C AbM9#11/Bb

Gbm13#11/Ab FM7/G EM9/F# EbM9/F

Db/Eb Cbm7/Db Csus Dsus

F5 G5 Gm7

1-3 4 F5 G5

SEÑOR MOUSE

303

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By CHICK COREA

Moderate Latin

Chord symbols and musical notation include:

- Ab , Ab7 , Db , Dbm , Ab , Ddim , Eb7 , Ab , G7 , Cm , $\text{F\#7}$, Bm , B7 , Em , C , Bm , Abm , Bm , B7 , Em , C , N.C. , C , N.C. , C , N.C. , $\text{F\#sus/Ab}$, D.S. al Coda , CODA , $\text{F\#sus}$, N.C. , $\text{F\#sus}$.

Other markings include: $\text{To Coda } \oplus$, $\text{Play 1st time only}$, 1 , 2 , 3 , 3 , 3 , 3 , 3 .

SHAKER SONG

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By JAY BECKENSTEIN

Medium Samba

1. The fool screams, "No more." — He grabs his shirt and hits the door. — What she
2.-4. (See additional lyrics)

needs from him he ig - nores, — it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a...

Blast the rad - i - o, — the hits just come — and go. — Black out what he

knows that he — has blown, — that he has blown. — 2. The —

He can shake the blues, — but you know he still can get con - fused, — it seems like

such a waste, — 'cause he can't shake her, — shake — her. —

He can shake his tail, — but you know his moves are get - ting stale, — he's on the make, but

oh, his heart — can't fake. — He can't shake her, — shake her, he can't

shake her, — no, — he can't shake her.

Chords: CM7, FM7, CM7, FM7, CM7, FM7, AbM7/Bb, EbM7, GbM7/Ab, DbM7, AbM7/Bb, EbM7, G9sus, FM7, E7#9, Am7, Gm7, C9sus, FM7, G9sus, CM7, C13sus, C9, FM7, E7#9, Am7, Gm7, C9sus, FM7, G9sus, To Coda, CM7, C6, F/G, G9, CM7, C6, F/G, G9.

CM7 C6 F/G D.S. al Coda (with repeats) CODA CM7 G9sus Repeat and Fade

shake her, — shake her, he can't

Additional Lyrics

2. The night hangs its head
As the fool crawls into bed,
Still his hungry heart begs to be fed
All the words she once, that she said, that she said,
So then he grabs his Chevrolet
In one more attempt to get away
But thoughts of all the crimes of passion lay,
Lay in his way.
3. Romance falls like rain
But all the motives are insane
Every time that he plays the game he feels the pain,
He feels the pain, who is to blame, who is to blame?
And then he finds a joint that's jive,
Guys are spinning girls like 45's,
All of the live bait sinks for his lines,
They are so high.
4. He knows he is beat
As his heart puts on the heat,
Run from the street that don't even fit his feet,
Don't fit his feet, now he can see, now he can really see, now he can...
Tell him where's a telephone,
He can beg to let the fool come home,
He tells her that his life's a drag alone,
Can't be alone.

THE SHADOW OF YOUR SMILE

Love Theme from THE SANDPIPER

© 1965, 1993 Marissa Music and EMI Miller Catalog

Lyric by PAUL FRANCIS WEBSTER
Music by JOHNNY MANDEL

Moderately

F#m7 B7 B7b9 Em7 A9

The Shad - ow Of Your Smile when you are gone will col - or all my

Am7 D7b9 GM7 CM7 F#m7b5

dreams and light the dawn. Look in - to my eyes my

B7 B7b9 Em7 Em7/D C#m7b5 F#7 C9

love and see all the love - ly things you are to

F#m7/B B9 N.C. F#m7 B7 B7b9 Em7

me. Our wist - ful lit - tle star was far too high,

A9 Am7 Cm7 F13 Bm7 F9b5 Bm7/E E7b9 A13 Eb9b5

a tear-drop kissed your lips and so did I. Now when I re -

mem - ber spring, all the joy that love can bring, I will be re - mem - ber - ing

Am7/D Cm6/D D7b9 1 G6 2 G6

The Shad - ow Of Your Smile. The Shad - ow Of Your Smile.

A SHIP WITHOUT A SAIL

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 AbM7 G7

All a - lone, all at sea! Why does no - bod - y care for me, when there's no love to

Cm7 3 Db7 EbM7 Gm7b5 C7 Fm7 Bb7 Fm7 Bb7

hold ____ my love? Why is my heart so frail, like A Ship With - out A

Ebm7 Gm7 C7 Fm7 Bb7 Fm7 Bb7 Eb6 Gm7 C7

Sail? Out on the o - cean, sail - ors can use a chart; I'm on the

Fm7 Bb7 Fm7 Bb7 EbM7 G7 Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7

o - cean guid - ed by just a lone - ly heart. Still a - lone, still at sea!

Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 AbM7 G7 Cm7 3 Db7

Still there's no one to care for me when there's no hand to hold ____ my hand.

Ebm7 Gm7b5 C7 Fm7 Bb7 Fm7 Bb7 Eb6

Life is a love - less tale for A Ship With - out A Sail.

SILVER HOLLOW

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By JACK DeJOHNETTE

Moderately Bm11

1 A7sus

Bm11

2 GM7

3

Em7

F#m7 G A F#m Bm11 To Coda ⊕ D.C. al Coda

CODA ⊕

Bm11 Em7 F#m7 G

A F#m Bm11

Em7 F#m7 G A F#m Bm11

SILHOUETTE

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By KENNY G

Moderately slow

F(add9) F FM7 Gm7 Bb/C F(add9) F FM7

Gm7 Bb/C F(add9) F FM7 Gm7 Bb/C

F(add9) F FM7 Gm7 Bb/C Gm7 F/A

Gm7 Am Gm7 F 1 A7sus

2 A7sus F(add9) F FM7 Gm7

Bb/C F(add9) F Gm7 Bb/C

Repeat and Fade

SIMPLE SAMBA

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By JAMES S. HALL

Quickly CM7 Bm7b5 E7 Am7 D7

Gm7 C7 FM7 Dm7b5 AM7

DM7 $\text{C\#m7b5}$ $\text{F\#7}$ Bm7 E7

Am7 D7 $\text{G\#m7b5}$ Gm7 $\text{F\#m7}$ Bm7

Fm7 Bb7 Bbm7 Eb7

AbM7 Fm7b5 CM7

FM7 Fm7 Bb7 EbM7

EbM7 Ab7 DbM7

$\text{Gb9\#11}$ Fm7 Bb9sus

Bb13 EbM7 Dm7b5 G7 Cm7

F7 Bbm7 Eb7 Am7b5 Abm7 Gm7

C7b9 Fm9b5 $\text{Bb7b9(\#5)}$ Eb6/9

E $\flat$ m9

A $\flat$ (nochord)

D $\flat$ m9

G $\flat$ (nochord) **To Coda** **D.S. al Coda**

CODA **E9 $\flat$ 5** **N.C.** **E $\flat$**

A SLEEPIN' BEE

from HOUSE OF FLOWERS

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Lyric by TRUMAN CAPOTE and HAROLD ARLEN
Music by HAROLD ARLEN

Moderately

A $\flat$ M7 **E $\flat$ 9sus** **A $\flat$ M7** **E $\flat$ 9sus** **A $\flat$ M7** **D9 $\sharp$ 11** **D $\flat$ M7** **G $\flat$ 13** **A $\flat$ M7** **D $\flat$ 7** **C7** **F7 $\flat$ 9**

When a bee lies sleep - in' in the palm o' your hand, you're be- witch'd and deep in love's long

B $\flat$ m7 **E9 $\flat$ 5** **E $\flat$ 9** **D $\flat$ 9** **C13** **C7 $\sharp$ 5** **F7 $\flat$ 9** **B $\flat$ 13** **B $\flat$ 9 $\sharp$ 5** **E $\flat$ 13** **A $\flat$ 13** **A $\flat$ 7 $\sharp$ 5**

look'd af- ter land. Where you'll see a sun-up sky with a morn - in' new, and where the days go

D $\flat$ 7 **B $\flat$ m7** **Cm7** **D $\flat$ 6** **Ddim7** **E $\flat$ 9sus** **E $\flat$ 9** **A $\flat$ M7** **E $\flat$ 9sus** **A $\flat$ M7** **E $\flat$ 9sus**

laugh-in' by as love comes a - call-in' on you. Sleep on, Bee, don't wak - en, can't be -

A $\flat$ M7 **D9 $\sharp$ 11** **D $\flat$ M7** **G $\flat$ 13** **A $\flat$ M7** **D $\flat$ 7** **C7** **F7 $\flat$ 9** **B $\flat$ m7** **E9 $\flat$ 5** **E $\flat$ 9** **D $\flat$ 9**

lieve what just passed. He's mine for the tak - in'. I'm so hap - py at last.

C13 **C7 $\sharp$ 5** **F7 $\flat$ 9** **B $\flat$ 13** **E $\flat$ 9sus** **E $\flat$ 7 $\flat$ 9** **A $\flat$ M7** **D $\flat$ M7** **C7** **F7**

May - be I dreams, but he seems sweet gold - en as a crown, A Sleep - in' Bee done told me, I'll

B $\flat$ 9 **E $\flat$ 13** **C7** **F7 $\flat$ 9** **B $\flat$ 9** **B $\flat$ 9 $\sharp$ 5** **E $\flat$ 13sus** **E $\flat$ 7** **A $\flat$ 6**

walks with my feet off the groun' when my one true love I has foun'.

THE SINGLE PETAL OF A ROSE

from QUEEN'S SUITE

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By DUKE ELLINGTON

Freely

Chord symbols and musical notation details:

- Staff 1: DbM7 , Gbm7 (triplet)
- Staff 2: DbM7 , Ebm7 , Ab7
- Staff 3: DbM7 , Gbm7 (triplet)
- Staff 4: Eb7 , DM7 , BM7 , DbM7 , BM7 , DbM7
- Staff 5: DbM7 , Gbm7 (triplet)
- Staff 6: DbM7 , Ebm7 , Ab7
- Staff 7: DbM7 , Gbm7 (triplet)
- Staff 8: Eb7 , DM7 , BM7 , DbM7 , BM7 , DbM7
- Staff 9: Bbm , $\text{Bbm\#5}$, Bbm6 , Ab7
- Staff 10: Bbm , $\text{Bbm\#5}$, Bbm6 , Ab7 , D7
- Staff 11: DbM7 , Gbm7 (triplet)

DbM7 Ebm7 Ab7
 DbM7 Gbm7
 Eb7 DM7 BM7 DbM7 BM7 DbM7

The first system of musical notation for 'SIPPIN' AT BELLS' consists of three staves. The first staff begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a melody starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues the melody with a half note D5, a quarter note Eb5, a quarter note F5, and a half note G5. The third staff contains a melody starting on a half note A5, followed by a quarter note Bb5, a quarter note C6, and a half note D6. The system ends with a double bar line.

SIPPIN' AT BELLS

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By MILES DAVIS

Moderately % FM7 Bb7 FM7 Gbm7 Cb7
 BbM7 Bbm7 Eb7 Am7 Abm7
 Gm7 C7 To Coda ⊕ F 3 Gm7 Gb7 D.S. al Coda
 CODA ⊕ F6

The second system of musical notation for 'SIPPIN' AT BELLS' consists of three staves. The first staff begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a melody starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues the melody with a half note D5, a quarter note Eb5, a quarter note F5, and a half note G5. The third staff contains a melody starting on a half note A5, followed by a quarter note Bb5, a quarter note C6, and a half note D6. The system ends with a double bar line.

SO EASY

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By TADD DAMERON
and ARTIE SHAW

Eb6 Ab7 Eb6 Gm7 Gdim
 Fm7 Cdim Fm7 E7 Eb6 Eb7 Fm7 Bb7b9 Eb6

The third system of musical notation for 'SO EASY' consists of three staves. The first staff begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). It contains a melody starting on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues the melody with a half note D5, a quarter note Eb5, a quarter note F5, and a half note G5. The third staff contains a melody starting on a half note A5, followed by a quarter note Bb5, a quarter note C6, and a half note D6. The system ends with a double bar line.

SLAUGHTER ON TENTH AVENUE

from ON YOUR TOES

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By RICHARD RODGERS

Slowly N.C. **Lively** Bb7 G6/9

C9 F FM7 Dm7 BbM7 A7 DM7

Bb7 G6/9 Bb7 G9

G6/9 C9 F FM7 Dm7 Bb BbM7 Gm7

FM7 Bb F7 Bb F7 D A7 D A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D E7 A7 D7 G7b5 D D7 G7 **Rhythmically** C G7 C G7 C

B7 C Dm7 C B7 C F C B7 C Dm7 C CM9 F C C6

Db C CM7 Bb C B7 C Dm7 C B7 C F C

B7 C Dm7 C B Am Am6 B+ Em7 Bm7 Am6 B7 E7 A9

D9 G Am7b5 A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

E7 A9 D7 Bbm6 C9 B7#5 E7b5 A9 D Am7 F7

Fine

Am7 F7 Am7 F Em7 Dm7 F6

1 E+ E7 2 E7 Am6 N.C.

Am6 A7 Bb N.C. D.S. al Fine

SO IN LOVE

from KISS ME, KATE

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Words and Music by
 COLE PORTER

Moderately

Fm Gm11 C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7b9

Strange, dear, but true, dear. When I'm close to you, dear, the stars fill the

AbM7 Ab7 Db6 G7b9 C9sus C7b9 Fm Gm11 C7b9 Fm11

sky, So In Love with you am I, E - ven with - out you, my arms fold

Bbm9 Eb9sus Gb13 AbM7 Eb7 Db/Eb Eb7 Ab Bbm7

a - bout you. You know, dar - ling, why, So In Love with you am I.

Bdim7 Ab/C Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 Ab6 Bbm7

In love with the right mys - te - ri - ous, the night when you first were there, in love with my

Eb7b9 AbM7 Gm11 C7#5 Fm7 Dm7b5 G7 C9sus C7b9 Fm Gm11

joy de - lir - i - ous when I knew that you could care, So taunt me and hurt me,

C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7 Cm7b5 F7b9 Bbm7

de - ceive me, de - sert me. I'm yours 'til I die, So In Love,

Dbm AbM7 Abm E9sus E9 Bbm7 Eb7b9 Ab6

So In Love, So In Love with you, my love am I.

SMILE FROM A STRANGER

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By AL DI MEOLA

Moderately slow

A6/9(no3rd) F#m9 C#m11
 Bm9 E(sus2)
 A6/9(no3rd) F#m9 C#m11
 Bm9 E(sus2)
 A6/9(no3rd) F#m9
 C#m11 Bm9
 E(sus2) C#m9 G#7
 Bm7 C#m7
 Fm7 Bbm7 Ebm7 Ab(add2)/C
 AbM7(add2)/C Fm7 Bbm7
 Ebm7 Bb(add2)
 Gm7 Cm7

Fm7 Bb(add2)/D C(add2)/E
 3
 GM7 Bm9 CM7 Am7 C#m9
 3
 F#9
 F#9b5(b13) D.C. and Fade

SO YOU SAY

Copyright © 1987 Scoway Music

By JOHN SCOFIELD

Moderately

F Bb G7/B C7 A7b9/C# Dm7
 1 Gm7/C C7 2 Gm7/C C7 AbM9
 Ab/Gb Db7/F Db7 EM7
 C#m7 Bbm7b5 B(add9) C7#5
 F Bb G7/B C7 A7b9/C# Dm7
 C7sus DbM7#11/C Db7sus/C C7#9

SOFT LIGHTS AND SWEET MUSIC

from the Stage Production FACE THE MUSIC

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Words and Music by
IRVING BERLIN

Moderately

Soft Lights — And Sweet Mu - sic and you in — my arms. — Soft lights and

sweet mel - o - dy — will bring you clo - ser to me. —

Cho - pin — and pale moon - light re - veal all — your charms. — So give me

vel - vet lights and sweet mu - sic and you in — my arms. — arms. —

SOFTLY AS IN A MORNING SUNRISE

from THE NEW MOON

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Administered by Williamson Music

Lyric by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately

Soft - ly, As In A Morn - ing Sun - rise, the light of love comes steal - ing in - to a new born

day. Oh, flam - ing with all the glow of sun - rise, a burn - ing kiss is steal - ing

the vow that all be - tray. For the pas - sions that thrill love, and lift you high to heav - en, —

— are the pas - sions that kill love, and let you fall to hell! So ends each sto - ry, soft - ly,

as in an eve - ning sun - set, the light that gave you glo - ry will take it all a - way. —

SOME SKUNK FUNK

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By RANDY BRECKER

Moderate Rock

N.C. C7#9 Db7#9 D7#9 C7#9

Gm7

G/Db Db

Gb(b9)/Db A/Db D7#9 Gm7

G/Db Eb/Db Db Eb/Db Db

G/Db Eb/Db Db Eb/Db Db G/Db Eb/Db Db Eb/Db Db

A7/Db Db/A D7#9 Eb7#9

B7#9 C7#9 Fm7 C/F Fm7

C/F Fm7 C/F N.C.

C7#9 Db7#9 D7#9 C7#9

SOLEA

Copyright © 1960 (Renewed 1988) BOPPER SPOCK SUNS MUSIC

Written by GIL EVANS

Freely

Musical score for SOLEA, written by Gil Evans. The score is in 4/4 time and consists of eight staves of music. The key signature is two sharps (F# and C#). The tempo/mood is marked 'Freely'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are placed above the staff: A7b9sus, N.C., A7b9sus, A7b9(b13), A7b9sus, A9sus, A7b9sus, and A. The score ends with a double bar line.

SOMEBODY LOVES ME

from SHE LOVES ME

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Words by B.G. DeSYLVA and BALLARD MACDONALD
 Music by GEORGE GERSHWIN
 French Version by EMELIA RENAUD

Moderately

Musical score for SOMEBODY LOVES ME, from the musical SHE LOVES ME. The score is in 4/4 time and consists of three staves of music. The key signature is two flats (Bb and Eb). The tempo/mood is marked 'Moderately'. The score includes lyrics and chord symbols: EbM7, Fm7, Bb7, EbM7, Ab7, EbM7, B7, Bb7, EbM7, Fm7, Bb7, EbM7, Fm7, Bb7, EbM7, Am7b5, and D7. The lyrics are: 'Some - bod - y Loves Me, I won - der who, I won - der who she can be. Some - bod - y Loves Me, I wish I knew,'.

Gm7 Eb7 D7 Gm7 C7

Fm who can she be wor - ries me. — Fm7 For ev - 'ry

girl who pas - ses me I shout, "Hey, may - be

Cm7 F7 Fm7 Bb7

you were meant to be my lov - ing ba - by."

Ebm7 Fm7 Bb7 EbM7 Ab7

Some - bod - y Loves Me, I won - der who,

Gm7 C7 Fm7 Bb7 EbM7

may - be it's you.

SOMETHING I DREAMED LAST NIGHT

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Words and Music by SAMMY FAIN,
HERBERT MAGIDSON and JACK YELLEN

Slowly

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

I can't be - lieve that you're not here with me, to have a laugh or share a tear with me.

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Em7b5 A7

It's all so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er see your fun - ny face a - gain! To nev - er thrill to your em - brace a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Bbm7 Eb7

Oh, it's so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

AbM7 Bbm7 3 Bdim7 Cm7 3 Bdim7 Bbm7 Eb7

Those mid - night sup - pers for two, our "corn - y" du - ets at dawn,

AbM7 Am7 3 D7 GM7 Gm7 C7

those cra - zy mo - ments with you, don't tell me that they are gone!

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er look in - to those eyes a - gain! The sun just might as well not rise a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7

Oh, no, no, no! It can't be right! — It must have been Some - thing — I Dreamed Last Night!

SOMEWHERE ALONG THE WAY

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Words by SAMMY GALLOP
Music by KURT ADAMS

Slowly
Eb/G

I used to walk with you — a - long the av - en - ue, — our hearts were care - free and gay.

Gm7b5 C7#5 F7 Fm7 Bb7 EbM7 Bb7 Eb/G

How could I know I'd lose you, Some - where A - long The Way. The friends we used to know, —

G7#5 AbM7 Bb7 Gm7b5 C7#5

would al - ways smile, "Hel - lo." — No love like our love, they'd say. Then love slipped thru our

F7 Fm7 Bb7 Eb6 GM7 Em7

fin - gers, Some - where A - long The Way. I should for - get, — but with the

Am7 D7 Bm7 E7b9 Am7 D7 GM7 Em7

lone - li - ness of night, — I start re - mem - ber - ing ev - 'ry - thing. — You're gone, and yet — there's still a

Am7 D7 GM7 Bb7 Eb

feel - ing deep in - side — that you will al - ways be, part of me. So now I look for you —

G7 AbM7 Bb7 Gm7b5 C7#5

a - long the av - en - ue, — and as I wan - der I pray that some - day soon I'll

F7 1 Fm7 Bb7 Eb Bb7 2 Fm7 Bb7 Eb6

find you, Some - where A - long The Way. Some - where A - long The Way.

SONG FOR LORRAINE

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By JAY BECKENSTEIN

Samba
FM7

Ab(add9) 1 2 FM9

DbM7/Gb

1 2 Dm9 G7b9(#5) CM9

Dm9 G7b9(#5) CM9 Dm9 G7b9(#5)

CM9 F7#9(#5) To Coda ⊕ BbM7 GbM7#11

D.S. al Coda

CODA ⊕ BbM7 GbM7 Repeat and Fade

THE SONG IS ENDED

(But the Melody Lingers On)

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Words and Music by
 IRVING BERLIN

Moderately

Eb Bb7#5 Bbm9 Eb9 Ab 3 Db9 Cm7 3 Gb13

The Song _____ Is End - ed, but the mel - o - dy lin - gers on. You and the song are

F7 Bb7 Bb7#5 Eb Bb13sus Eb Bb7#5 Bbm9 Eb9

gone, but the mel - o - dy lin - gers on. _____ The night _____ was splen - did and the

Ab 3 Db9 Cm7 3 Gb13 F7 Bb7 Bb7#5 Eb

mel - o - dy seemed to say, "Sum - mer will pass a - way: take your hap - pi - ness while you may."

Gm Em7b5 Am7b5 D7

There 'neath the light of the moon _____ we sang a love song that

Gm7 C7 Fm Bb7 Eb Bb7#5 Bbm9 Eb9 AbM7 3

end - ed too soon. _____ The moon _____ de - scend - ed, and I found with the break of

Abm6 Gm7 3 Cm7 F7 Bb7 Bb7#5 1 Eb 2 Eb

dawn, you and the song had gone. But the mel - o - dy lin - gers on. _____ The on.

SONG FROM M*A*S*H

(Suicide Is Painless)

© 1970 WB MUSIC CORP.

Words and Music by MIKE ALTMAN
and JOHNNY MANDEL

Moderately

1. Through ear - ly morn - ing fog I see vis - ions of the things to be: the
2. - 6. (See additional lyrics)

pains that are with - held for me. I re - a - lize and I can see

that su - i - cide is pain - less, it brings on man - y chang -

es, and I can take or leave it if I please. 2. I

And you can do the same thing if you

please.

Additional Lyrics

2. I try to find a way to make
All our little joys relate
Without that ever-present hate
But now I know that it's too late.
3. The game of life is hard to play,
I'm going to lose it anyway,
The losing card I'll someday lay,
So this is all I have to say.
4. The only way to win is cheat
And lay it down before I'm beat,
And to another give a seat
For that's the only painless feat.
5. The sword of time will pierce our skins,
It doesn't hurt when it begins
But as it works it's way on in,
The pain grows stronger, watch it grin.
6. A brave man once requested me
To answer questions that are key,
Is it to be or not to be
And I replied; "Oh, why ask me."

SONG FOR STRAYHORN

Copyright © 1973 by MULLIGAN PUBLISHING CO., INC.

By GERRY MULLIGAN

Moderately

DM7 Em7/D DM7 Em7/D DM7

Am7 3 D(addE) Asus 2 D(addE) Ab7

GM7 G6#11 F#m7 D/F# FM7 F6 Em7 C/E

To Coda ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A **D.S. al Coda**

CODA ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

SONGBIRD

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By KENNY G

Slowly

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

To Coda ⊕ **D.C. al Coda**

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

CODA ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

STABLEMATES

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By BENNY GOLSON

Moderately

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 3

Db7 Gbm7 3 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

Ebm7 3 Ab7#5 DbM7 Fm7 Gb13

G7#5 C7 B7 Bb7 A7 Ab7 N.C. 3

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 3 Db7 Gbm7 3

Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 3 Ab7#5 DbM7

SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and MITCHELL PARISH

Moderately

Bbm7 Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7

They say _____ in - to your ear - ly life ro-mance came, _____ and in this heart of yours burned a

Bb7 Bbm7 Eb7 AbM7 Cm7b5 F7b9 Bbm7

flame, _____ a flame that flick-ered one day and died a - way. Then, _____ with dis - il -

3

Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, _____ you learned that fools in love soon grow wise. _____ The years have

To Coda ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A **D.S. al Coda**

CODA ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

SONGBIRD

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By KENNY G

Slowly

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

To Coda ⊕ **D.C. al Coda**

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

CODA ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

STABLEMATES

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By BENNY GOLSON

Moderately

SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and MITCHELL PARISH

Moderately

They say _____ in - to your ear - ly life ro - mance came, _____ and in this heart of yours burned a

flame, _____ a flame that flick - ered one day and died a - way. Then, _____ with dis - il -

lu - sion deep in your eyes, _____ you learned that fools in love soon grow wise. _____ The years have

Bbm7 Eb7 AbM7 Am7b5 D7 GM7 Em7 Am7 D7 GM7 G#dim7

changed you, some-how; I see you now. Smok-ing, drink-ing, nev - er think-ing of to - mor - row,

Am7 D7b9 GM7 Em7 Am7 D7 GM7 Bdim7 Cm7

non-cha-lant. Dia - monds shin - ing, danc - ing, din - ing with some man in a res-tau-rant,

Bbm7 Eb7 Cm7b5 F7b9 Bbm7 Gb7 F7 E7 Eb7 AbM7

is that all you real-ly want? No, So - phis - ti - cat - ed La - dy, I know, you miss the

Ab7 G7 Gb7 F7 Bb7 Bbm7 Eb7 1 Ab6 Cm7b5 F7b9 2 Ab6

love you lost long a - go, and when no - bod-y is nigh you cry. They cry.

STAIRWAY TO THE STARS

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Words by MITCHELL PARISH
Music by MATT MALNECK and FRANK SIGNORELLI

Slowly

CM7 G7#5 Gm7 C9 FM7 Bb13 Bb7#11

Let's build a Stair-way To The Stars, and climb that Stair-way To The Stars,

Am7 D7 Dm7 G7#5 CM7 A7b9 Dm7 G7 CM7 G7#5

with love be-side us to fill the night with a song. We'll hear the

Gm7 C9 FM7 Bb13 Bb7#11 Am7 D7

sound of vi - o - lins out yon - der where the blue be - gins, the moon will guide us as

Dm7 G7 CM7 F#m7b5 B7 Em7 Am7

we go drift - ing a - long. Can't we sail a - way on a la - zy dai - sy pet - al,

Em7 3 A7 Dm7 Gm7

o - ver the rim of the hill? Can't we sail a - way on a lit - tle dream and set - tle

Dm7 3 G7 CM7 G7#5 Gm7 C9 FM7

high on the crest of a thrill! Let's build a Stair-way To The Stars, a love - ly

Bb13 Bb7#11 Am7 D7 Dm7 G7#5 1 C A7#5 Dm7 G7 2 C Fm6 C6

Stair-way To The Stars. It would be heav-en to climb to heav - en with you. you.

SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais a Voce)

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Edicoes Euterpe Ltda., Rio de Janeiro, Brazil

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English Lyric by GENE LEES

Original Text by VINICIUS DE MORAES

Music by ANTONIO CARLOS JOBIM

Medium Samba

AM7 G#m7b5 C#7b9 F#m7 B9 Em#7 A9

Where shall I look for the love to re - place you?

DM7 C#m7b5 F#7b9 Bm7 E9

Some one To Light Up My Life.

E13 E9#5 AM7 F#m7

Some - one with strange lit - tle ways, eyes like a blue au - tumn haze,

D#m7b5 G#13 G#7#5 C#m7 Am6

Some - one with your laugh - ing style and a smile that I know will keep

GM7/B E7 AM7 G#m7b5 C#7b9 F#m7 B9

haunt - ing me end - less - ly. Some - times in stars or the swift flight of

Em#7 A9 DM7 C#m7b5 F#7#9 DM7

sea - birds I catch a mo - ment of you.

D#m7b5 Dm6 A/C#

That's why I walk all a - lone, search - ing for

C13sus C13 B7 E9sus

some - thing un - known, search - ing for some - thing or Some - one To

E7b9 AM7

Light Up My Life.

STARDREAMS

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Words and Music by CHARLES SPIVAK,
SONNY BURKE and SYLVIA DEE

Moderately slow

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 1 A7 Ab7

You come in Star-dreams to bring me our dreams and then we share a thrill a
mine in in Star-dreams as ev-'ry star beams; and our love is all you're

G E7 Eb9b5 D7 2 A7 D7 G Ab

gain, a - gain. You're think - ing of. Once a - gain the moon wan - ders past, - you

Abdim7 Bbm7 Eb9 Eb7b9 Ab

kiss me at last, - and all of my cares - take flight. - Then you hold me

A Adim7 Bm7 E9 E7b9 Eb9b5 D+ Bm

close for a - while; - I see your sweet smile. - Two hearts beat as one - to - night. But I

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 A7 D7 G

lose my Star-dreams, they're gone as dawn beams. I sigh - as Star-dreams say good - bye. -

STELLA BY STARLIGHT from the Paramount Picture THE UNINVITED

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Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

Em7b5 A7b9 Cm7 F7 Fm7 Bb7 EbM7 Ab7

The song - a rob - in sings - through years - of end - less springs; - The

BbM7 Em7b5 A7b9 Dm7 Bbm7 Eb7 FM7 Em7b5 A7 Am7b5 D7b9

mur-mur of a brook at e - ven-tide - that rip - ples by a nook where two lov - ers hide; - A

G7#5 Cm7 3 Ab7 BbM7

great - sym-phon - ic theme, - that's Stel - la By Star - light - and not a dream. - (Boy:) My
(Girl:) He's

Em7b5 A7b9 Dm7b5 G7b9 Cm7b5 F7b9 BbM7

heart - and I a - gree - she's ev - 'ry - thing - on earth to me. -
all - of these and more - he's ev - 'ry - thing - that you'd a - dore. -

STAR DUST

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Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Moderately slow

DbM7 Gb9#11 F7b9 Bb7
 And now the pur - ple dusk of twi - light time steals a - cross the mea-dows of my heart.

Ebm7 Ab7 Fm7 Bbm7 Gm7 C7 Ebm7 Ab7
 High up in the sky the lit - tle stars climb, al - ways re-mind-ing me that we're a - part.

DbM7 Gb9#11 F7b9 Bb7
 You wan-dered down the lane and far a - way, leav - ing me a song that will not die.

Ebm7 Ab7 Fm7 Bbm7 Ebm7 Ab7 DbM7 Db7#5
 Love is now the Star Dust of yes - ter - day, the mu - sic of the years gone by. Some-times I

Gbm7 Gbm#7 F#m7 B7 DbM7
 won - der why I spend the lone - ly night dream-ing of a song. The mel - o - dy

Fm7 Bb7 Ebm7 Bb7 Ebm7 Ab7
 haunts my rev - er - ie, and I am once a - gain with you, when our love was new,

Ebm7 Ab7 DbM7 Ebm7 Edim7 Fm7 Bbm7 Eb9
 and each kiss an in - spir - a - tion. But that was long a - go, now

Bbm7 Eb7 Ab7 Ebm7 Ab7 Db7 Gbm7
 my con - so - la - tion is in the Star Dust of a song. Be - side a gar - den

Gbm#7 F#m7 B7 DbM7 Fm7 Bb7
 wall, when stars are bright, you are in my arms. The night - in - gale tells his fair - y tale

Ebm7 Bb7 Ebm7 F#m7 B13 DbM7 Bbm7
 of par - a - dise where ros - es grew. Though I dream in vain, in my heart it will re -

Fm7 Bb7 Ebm7 Ab7 DbM7
 main: my Star Dust mel - o - dy, the mem - o - ry of love's re - frain.

STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by
IRVING BERLIN

Medium Jump

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

Step-pin' Out — With My Ba - by. Can't go wrong — 'cause I'm in right. — It's for sure, —

Gm/Bb Em7b5 Dm Dm/F Gm6 Bb7 A7 Dm6 Dm Dm/C Gm/Bb A7

not for may - be, that I'm all dressed up to - night. — Step-pin' out — with my hon - ey,

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb Em7b5 Dm

can't be bad — to feel so good. — Nev-er felt — quite so sun - ny. And I keep on

Bb7 A7 Dm6 D DM7 D6 DM7

knock - in' wood, — there'll be smooth sail - in' 'cause I'm trim - min' my sails. — (Girl version) { In my With a

D DM7 D6 D Em7 Em7b5 A7 Dm Dm/C

top hat — and my white tie — and my tails — } Step - pin' Out —
bright shine — on my shoes and — on my nails — }

Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

With My Ba - by. Can't go wrong — 'cause I'm in right. — Ask me when —

Gm/Bb Em7b5 D/F# Fdim7 1 Em7 Eb7 D6 2 Em7 Eb7 D6

will the day — be, the big day may be to - night. — be to - night. —

STILL WARM

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By JOHN SCOFIELD

Moderately

E/G A $\flat$ 6/9 Am FM7sus D/F# G7sus(add6) E/G A $\flat$ 6/9

Am FM7sus D/F# G7sus(add6) C/A $\flat$ F $\sharp$ sus/A Bm7 $\sharp$ 5 E/C D/C

Fm6/C G/B $\flat$ E13sus Dm7 $\sharp$ 5 D $\flat$ 9 $\sharp$ 11 B $\flat$ 7 $\flat$ 5 Am7

A $\flat$ M7 $\sharp$ 5 E/G A $\flat$ 6/9 Am Am/B C C/D C/E F

G F/A G/B C C/D C/E F D $\sharp$ /F G7sus

STOLEN MOMENTS

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Words and Music by
 OLIVER NELSON

Moderately slow

Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Cm7 Cm6

Dm D $\sharp$ m Em Fm F $\sharp$ m Fm Em E $\flat$ m Dm7

D $\sharp$ dim7 C/E Fm Cm To Coda $\oplus$ D.C. al Coda G7 $\sharp$ 5

CODA $\oplus$ G7 $\sharp$ 5 Cm7 G7 $\sharp$ 5 F7sus Cm9

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By ERNEST B. WILKINS

Moderately

Musical score for 'STEREOPHONIC' in C minor, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes: Cm, Db9b5, Cm, Bbm9, Eb9, AbM9, Ab6, Dm7b5, G7, Cm, Cm, Cm, Fm, Fm#7, Fm7, Cm, Cm#7, Cm7, Fm, Fm#7, Fm7, Dm7, G7, Cm, Db9b5, Cm, Bbm7, Eb9, AbM9, Ab6, Dm7b5, G7, Cm.

STORY OF MY FATHER

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ABBEY LINCOLN

Moderately

Musical score for 'STORY OF MY FATHER' in G major, 4/4 time. The score consists of four staves of music with lyrics. Chords are indicated above the notes: GM7, G6, D7, Am7, D7, G, GM7, G7, C, Am7, D7, G, E7b9, Am7, D7, G, D7, G6, 1-8, E7, Am7, D7, G6, D7, 9, G6, E7, Am7, D7, G6, Bb13, EbM9, Ab6/9, G(add9).

Do we kill our-selves on pur- pose? Is de- struc- tion all our own? Are we dy- ing for a rea- son? Is our leav- ing on our own? Are the peo- ple su- i- ci- dal? Did we come this far to die? Of our- selves are we to per- ish for this use- less, worth- less lie? 1. My fa- ther had a 2.-9. (See additional lyrics)

king- dom, my fa- ther wore a crown. They said he was an aw- ful man, he tried to live it down. My spir- it of my moth- er, Lord, the crown was hand- ed down.

Additional Lyrics

2. My father built us houses,
And he kept his folks inside,
His images were stolen,
And his beauty was denied,
3. My brothers are unhappy,
My sisters they are too,
My mother prays for glory,
And my father stands accused,
4. My father, yes my father,
A brace and skillful man,
He fed and served his people,
With the magic of his hand,
5. My father, yes my father,
His soul was sorely tried,
'Cause his images were stolen,
And his beauty was denied,
6. Sometimes the river's calling
Sometimes the shadows fall,
That's when he's like a mountain,
Rising master over all,
7. This Story Of My Father,
Is the one I tell and give,
It's the power and the glory,
Of the life I make and live,
8. My father has a kingdom,
My father wears a crown,
And he lives within the people,
In the lives he handed down.
9. My father has a kingdom,
My father wears a crown,
And through the spirit of my mother, Lord,
The crown was handed down.

STRAIGHT LIFE

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Written by ART PEPPER

Very Fast

EbM7 Ebm#7 Ebm6
 Bbm9 Bb6 G9 G7
 1 C9 Cm7 F9
 Bb6 Gbm7 Fm6 Bb7b9
 2 Cm7 Ddim Cm7 Ebm6
 Bb6 D7b9 Gm7 Bbdim
 Bb6 Dm7 Dbm7 Cm7 F13 B7 Bb6

STRAPHANGIN'

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By MICHAEL BRECKER

Moderate Funk

Db Eb F G Db Eb D5(add9) Db Eb F Ab/D
 Db Eb D+ D5 Db Eb F G Db Eb D5(add9)
 Gb/Ab Ab/Cbb/Db To Coda 1 Db Eb D5(add9) 2 Db Eb D5(add9)
 F/Eb F/A G5/Bb A+ D5(add9) F/Eb F/A G5/Bb A+ EbM7#11

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)

F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda

CODA Db Eb D5(add9) F C

F C F C C#dim Dm7 Bb F C

F C F C C#dim Dm7 Bb F

STROLLIN'

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Words and Music by
HORACE SILVER

Moderately

DbM7 Em7 A7 Ebm7 Ab7

I saw her Stroll in' down the prom e-nade.
She turned and smiled at me to my sur-prise.

DbM7 Abm7 Db7 Gm7 C7

I took one look and I said, "Oh, my God."
I la-ter found out she had great big eyes. Please help
It all

1 Fm7 Bb7#5(#9) Ebm7 Ab7

me to win her. She's all that I need.

DbM7 Bbm7 Eb7b5 D7#9

Dear Lord a-bove me please help me suc-ceed.

2 Fm7 Bbm7 Eb7b5 F#m7 B7

goes to prove that your dreams can come true, don't you see.

To Coda ⊕

Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda

I'm just as hap-py as I can be. She's Stroll-in' a-long with me.

CODA ⊕ Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5

be. Sweet-ie and me, ba-by makes three, Stroll in'.

SUDDENLY IT'S SPRING

from the Paramount Motion Picture LADY IN THE DARK

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Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately

Why is my heart danc - ing? Im - ag - ine just danc - ing! You look at me and
Why do you keep sigh - ing? Not sad, just sigh - ing. I'm

Sud - den - ly It's Spring. young and free and Sud - den - ly It's

Spring. High on a hill - top love is call - ing.

Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can

I be lone - ly? You look at me and Sud - den - ly It's Spring.

Chords: Cm7, D7, Gm7, C7, C#dim, Cm7, F9, BbM7, Dm7b5, G7, DM7, Bm7, Em7, A7#5, DM7, Cm7, F7, Fm7, Bb9, EbM7, B7, Bb9, EbM7, Dm7, G7, Cm7, F7, Bb7, G7, Cm7, D7, Gm7, C7, C#dim, Cm7, F9, Bb6

SUN

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Written by KEVIN EUBANKS

Moderately

Chords: Em11, F#m11, Em11, F#m11, Em11, F#m11, Am11, Cm11, Bm11, CM9#11, F#m11, Em11, F#m11, Em11, F#m11, Em11, Am11, Cm11, Bm11, Am11

1 - 3, 4, 1 - 3, 4, 3

Fine, N.C., D.S. al Fine (with repeats)

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)
 F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda
 CODA Db Eb D5(add9) F C
 F C F C C#dim Dm7 Bb F C
 F C F C C#dim Dm7 Bb F

STROLLIN'

Music © 1960 by Ecaroh Music, Inc.
 Copyright Renewed 1988
 Words © 1994 by Ecaroh Music, Inc.

Words and Music by
 HORACE SILVER

Moderately

DbM7 Em7 A7 Ebm7 Ab7
 I saw her Stroll in' down the prom e - nade.
 She turned and smiled at me to my sur - prise.

DbM7 Abm7 Db7 Gm7 C7
 I took one look and I said, "Oh, my God." Please help
 I la - ter found out she had great big eyes. It all

1 Fm7 Bb7#5(#9) Ebm7 Ab7
 me to win her. She's all that I need.

DbM7 Bbm7 Eb7b5 D7#9
 Dear Lord a - bove me please help me suc - ceed.

2 Fm7 Bbm7 Eb7b5 F#m7 B7
 goes to prove that your dreams can come true, don't you see.

To Coda ⊕
 Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda
 I'm just as hap - py as I can be. She's Stroll - in' a - long with me.

CODA ⊕
 Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5
 be. Sweet - ie and me, ba - by makes three, Stroll - in'.

SUDDENLY IT'S SPRING

from the Paramount Motion Picture LADY IN THE DARK

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately

Why is my heart danc - ing? Im - ag - ine just danc - ing! You look at me and
Why do you keep sigh - ing? Not sad, just sigh - ing. I'm

Sud - den - ly It's Spring. young and free and Sud - den - ly It's

Spring. High on a hill - top love is call - ing.

Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can

I be lone - ly? You look at me and Sud - den - ly It's Spring.

Chords: Cm7, D7, Gm7, C7, C#dim, Cm7, F9, Bbm7, Dm7b5, G7, DM7, Bm7, Em7, A7#5, DM7, Cm7, F7, Fm7, Bb9, EbM7, B7, Bb9, EbM7, Dm7, G7, Cm7, F7, Bb7, G7, Cm7, D7, Gm7, C7, C#dim, Cm7, F9, Bb6

SUN

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Written by KEVIN EUBANKS

Moderately

Fine N.C. Em11 F#m11 Em11 F#m11 1-3 Em11 4 Am11

Cm11 4 Bm11 CM9#11

F#m11 1-3 Em11 4 Am11

Cm11 3 Bm11 Am11 D.S. al Fine (with repeats)

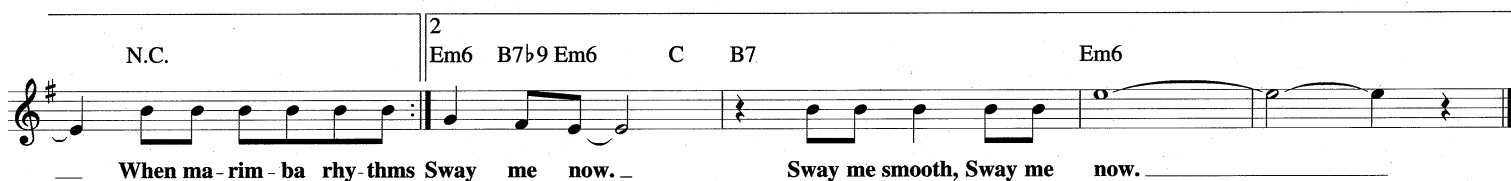
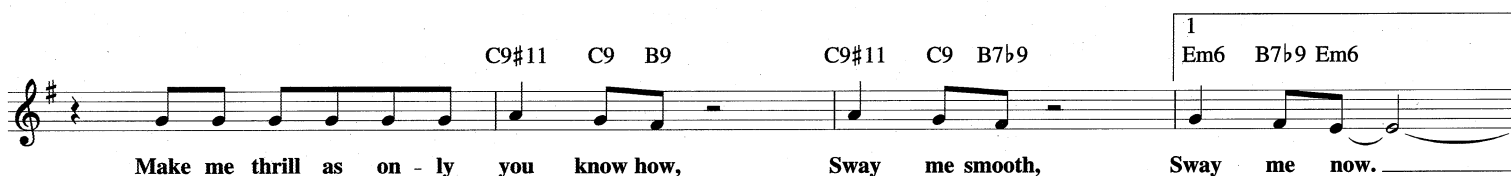
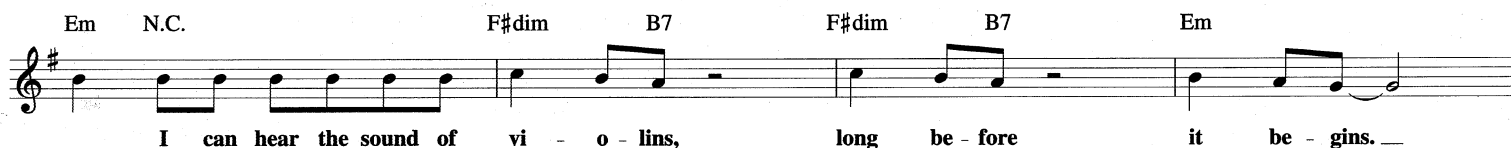
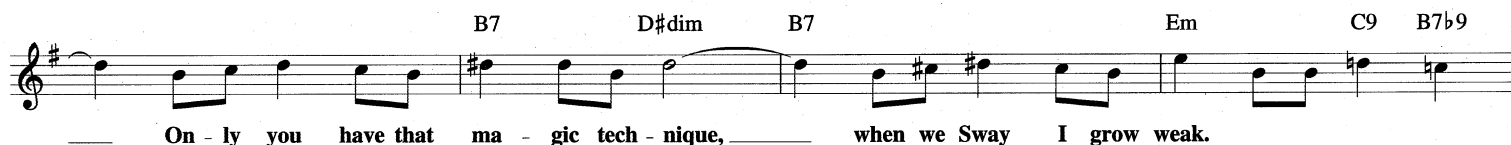
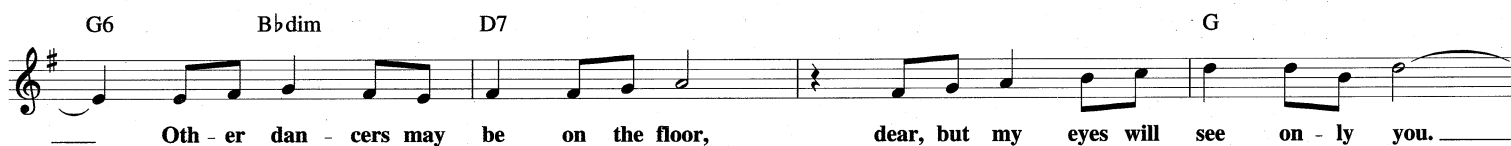
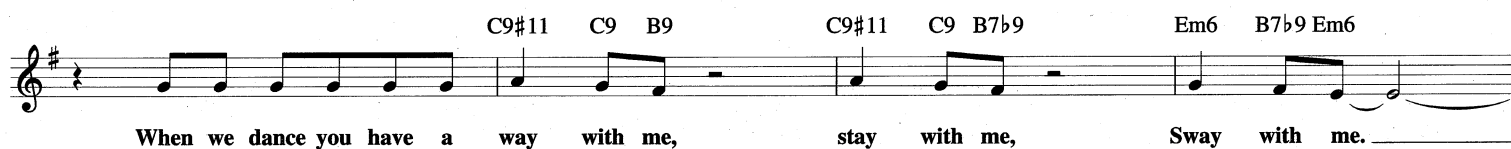
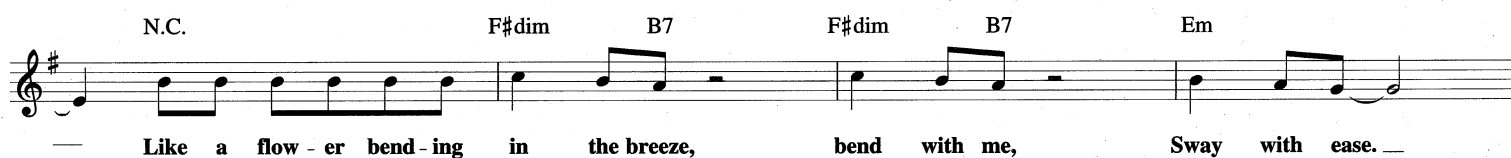
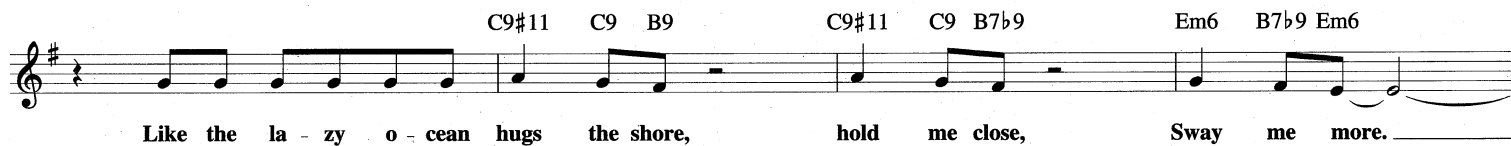
SWAY (Quien Sera)

335

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English Words and Music by NORMAN GIMBEL
Spanish Words by PABLO BELTRAN RUIZ

Moderately



SUNDAY IN NEW YORK

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Words and Music by
PETER NERO

Moderately

Em7 A7 Em7 A7 Em7 A7 Em7 A7

New York on Sun - day, big cit - y tak - ing a nap! —
If you've got trou - bles, just take them out for a walk. —
Two hearts stop beat - ing, you're both too breath-less to speak! —

Dm7 G7 To Coda Dm7 G7 Bm7 E7 1 AM7 A6

Slow down, it's Sun - day! — Life's a ball, — let it fall right in your lap!
They'll burst like bub - bles — in the fun — of a Sun - day In New
Love smiles her

2 AM7 A6 Dm7 G9 C6 CM7 C6

York! You can spend time — with-out spend - ing a dime watch-ing peo - ple watch peo - ple pass! —

Em7 A7 Dm7 G9 CM7 C7

— Lat - er you pause, — and in one — of the stores there's that face — next to yours — in the glass! —

D.C. al Coda Bm7 E9

CODA Dm7 G7 Bm7 E7 C#m7b5 F#7

— greet - ing, — then the dream — that has seen you thru the week

Bm7 E7b9 A6 A9

comes true on Sun - day In New York! —

SURF RIDE

Copyright © 1957 Herman Lubinsky
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Written by ART PEPPER

Very fast

C6 F9 F#dim C6/G F#7

F7 F#dim C6/G F7 Em7 A7b9

Dm7 G7#5(b9) 1 C9 Dm7 G7#5(b9)

2 Bb9 Abm7 Db7 Gbm7 Cb7

Em7 A7 Dm7 G7b9

Cm7 To Coda ⊕ F7

CODA ⊕ Cm7 F7 Bb9#11 rit.

TAKE A WALK

Copyright © 1982 Grand Street Music (BMI)

By MICHAEL BRECKER

Blues Swing F5 Eb5 F5 Eb5 F5 Eb5

F5 B13 Bb5 Ab5 Bb5 Gb7

F5 Eb5 F5 Eb5 C5 B5

Bb5 Ab5 F5 Eb5 F Gb/C

F5 Eb5 F5 Eb5 F5 B13

Bb5 Ab5 Bb5 Gb7 F5 Eb5

Play 3 times F5 Db5 C5 B5 Bb5 A5

F5 Eb5 1,2 F5 Gb/C 3 F7

SWING 41

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By DJANGO REINHARDT

Swing

Chord symbols: G6, C6, C#dim7, D7, G, C7, G, G#dim, Am7, D7, G6, C, C#dim7, D7, G6.

TANGERINE

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Easy Swing

Chord symbols: Gm7, C7, FM7, Am7, Abdim7, Gm7, C7, Gm7, C7, FM7, Am7, D7, Gm7, C7, FM7, Bm7b5, E7b9, AM7, F#m7, Bm7, E9, A7, D7, Gm7, C7, FM7, Am7, Abdim7.

Tan - ger - ine, she is all they claim with her eyes of night and lips as bright as
flame. Tan - ger - ine, when she danc - es by sen - or - i - tas stare and
ca - bal - le - ros sigh. And I've seen toasts to Tan - ger - ine raised in

Gm7 C7 Gm7 C7 A7#5 D9 Gm7 Gm/F 3 Em7b5 A7

ev - 'ry bar a - cross the Ar - gen - tine. Yes, she has them all on the run, but her

Dm7 3 G7#11 Gm7 C7 F6

heart be - longs to just one. Her heart be - longs to Tan - ger - ine.

TEACH ME TONIGHT

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Words by SAMMY CAHN
Music by GENE DePAUL

Moderately slow

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7

Did you say, "I've got a lot to learn? Well, don't think I'm try - ing not to learn.

Gm7b5 C7#5 Fm7 Bb11 Bb7b9 EbM7 C7b9 Fm7 Bb7 Bb7#5

Since this is the per - fect spot to learn, Teach Me To - night. Start - ing with the "A, B,

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7 Gm7b5 C7#5

C" of it, right down to the "X, Y, Z" of it, help me solve the mys - ter -

Fm7 Bb11 Bb7b9 Eb6 Ab7 EbM7 Gm7 Gbm7 Fm7 Bb7 EbM7 C7b9

y of it, Teach Me To - night. The sky's a black-board high a - bove you. If a

Fm7 Bb7 Bb7#5 EbM7 Cm7 Am7b5 D7b9 Gm7 C7 Cm7 F9

shoot - ing star goes by, I'll use that star to write I love you a thou-sand times a - cross the

Fm7 Bb7 Bb7#5 EbM7 Ab13 Gm7 C7#5 Fm7 Bb7

sky. One thing is - n't ver - y clear, my love. Should the teach - er stand so near, my love?

Gm7b5 C7#5 Fm7 Bb11 Bb7b9

1 Eb6 C7b5 Fm7 Bb7 Bb7#5 2 Eb6

Grad - u - a - tion's al - most here, my love. Teach Me To - night. Did you say, "I've got a night.

TAKE FIVE

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By PAUL DESMOND

Moderately fast

Chord symbols for 'Take Five':

- Staff 1: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7
- Staff 2: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7
- Staff 3: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm
- Staff 4: Cb, Abm6, Bbm7, Ebm7, Abm7, Db7
- Staff 5: Gbm7, Cb, Abm6, Bbm7, Ebm7
- Staff 6: Abm7, Db7, Fm7, Bb7, Ebm, Bbm7, Ebm, Bbm7, Ebm7, Bbm7
- Staff 7: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm

TAKE TEN

© 1963 (Renewed) Desmond Music Company

By PAUL DESMOND

Moderately

Chord symbols for 'Take Ten':

- Staff 1: Dm7, G13, Dm7, G13, Dm7, G13, Dm7, G13
- Staff 2: Dm7, G13, Dm7, G13, Dm7, G13, 1 Dm7 G13, 2 Dm7 G13
- Staff 3: Bbm7, Eb9, AbM7, F7, Bbm7, Eb9, Bbm7
- Staff 4: Gm7, C9, FM7, D7, Gm7, C9, Em7, A7

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13
 To Coda ⊕ D.C. al Coda (Take 2nd ending)
 CODA ⊕ Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7

TANGA

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Music by JOHN "DIZZY" GILLESPIE

Moderate Latin beat

FM7 Bb9 FM7 Am7 D7b9
 Gm7 Eb9 Gm7 Csus F D7b9 Gm7 C7b9
 FM7 Bb9 FM7 Am7 D7b9
 Gm7 Eb9 Gm7 C7sus F Gm7 G#dim F/A
 Bbm7 Eb7 Ab F7#5/B Bbm7 Eb7
 Am7 D7b9 Gm7 Bb7#11 Am7 D7b9 Gm7 C7b9
 F Bb13 FM7 Am7 D7#9
 Gm9 Eb9 Gm7 C7sus F

TELL ME A BEDTIME STORY

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

Moderately

GM7#11 F#m7 GM7#11 F#m7

CM7#11 BM7 GM7 EM7 CM7 BM7 GM7 EM7 CM7

B9sus B9#5 EM7 E7#9 Eb7#9 DM7 C#7#9

CM7#11 BM7 GM7 EM7 CM7 BM7 GM7 EM7 CM7

B7sus A7sus G#m7 Em7 Dbm7

Ebm7 Em7 F#m7 GM7#11

F#m7 Em7 A7 DM7

CM7 BM7 GM7 EM7 CM7 BM7 GM7

To Coda ⊕ D.S. al Coda

EM7 CM7

CODA ⊕ CM7 BM7 GM7 EM7 CM7

Play 3 times BM7 GM7 EM7 CM7

THERE'S A MINGUS AMONK US

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By RANDY BRECKER

Fast Swing

Dbm9 F7b5

Fm7 Dbm9 Fm7

Bb7b9(b5) Eb7sus Eb7 Ab7sus Ab7 DbM7

G7b5 Eb7sus Eb7 A7sus A7 Am9/E

1 A7sus A7b5 2 A7sus A7b5 Ab(Bass) C(Bass)

Bb(Bass) Db5/D D7#11

DbM9 F7#11

THINGS AIN'T WHAT THEY USED TO BE

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By MERCER ELLINGTON

Moderately
Eb7

Got so wear-y of be-in' noth-in', felt so drear-y just do-in' noth-
No use be-in' a doubt-in' Thom-as, no ig-nor-in' that ros-y prom-

in', did-n't care ev-er get-tin' noth-in', felt so low. Now my eyes on the far ho-ri-
ise; now I know there's a hap-py sto-ry yet to come. It's the dawn of the day of glo-

To Coda ⊕
Fm7 Bb7 Eb7 Fm7 Bb7

zon can see a glow an-noun-cin' Things Ain't What They Used To Be. Look at that
ry: mil-len-ni-um. I tell you Things Ain't What They Used To Be.

ar-my fight-in' to be free. It does-n't bar me! Shows me how to go with my

head up; eyes ain't look-in' low. Don't feel fed up, that's how come I see a vic-to-ry; be-

D.C. al Coda Bb7 Eb7 Fm7 Bb7

lieve me Things Ain't What They Used To Be.

CODA ⊕ Eb7

THANKS FOR THE MEMORY

from the Paramount Picture BIG BROADCAST OF 1938

Copyright © 1937 (Renewed 1964) by Paramount Music Corporation)

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

Gm7 C9 FM7 F#dim7 C7 F6

Thanks For The Mem - o - ry of can - dle-light and wine, — cas - tles on the Rhine, — the
Thanks For The Mem - o - ry of sen - ti-men-tal verse, — noth - ing in my purse, — and

D7 Gm7 D7 Gm7 C7 Gm7 C7

Par - the-non and mo - ments on the Hud - son Riv - er Line. — How love - ly it was! Thanks For The
chuck - les when the preach - er said, "For bet - ter or for worse." — How love - ly it was! Thanks For The

FM7 F#dim7 C7 F6 D7 Gm7

Mem - o - ry of rain - y af - ter - noons, — swing - y Har - lem tunes, — and mo - tor trips and burn - ing lips and
Mem - o - ry of lin - ge - rie with lace, — Pils - ner by the case, — and how I jumped the day you trumped my

D7 Gm7 C7 Eb7 AbM7 3 3

burn - ing toast and prunes. — How love - ly it was! Man - y's the time that we
one and on - ly ace. — How love - ly it was! We said good - bye with a

Bbm7 Eb7 AbM7 3 3 Adim7 CM7 Am7

feast - ed and man - y's the time that we fast - ed. Oh, well, it was swell while it
high - ball; and then I got as "high" as we a stee - ple. But we were in - tel - li - gent

Dm7 G9 Gm7 C7#5 Gm7 C7 FM7

last - ed; we did have fun and no harm done. And Thanks For The Mem - o - ry of
peo - ple; no tears, no fuss, Hur - ray for us. So Thanks For The Mem - o - ry and

F#dim7 C7 F6 D7 Gm7

sun - burns at the shore, — nights in Sing - a - pore. — You might have been a head - ache but you
strict - ly en - tre - nous, — dar - ling, how are you? — And how are all the lit - tle dreams that

1 D7 Gm7 C7 F6 D7b9 2 D7 Gm7

nev - er were a bore, — so thank you so much. nev - er did come true? —

Abdim7 Am7 Abm7 Db7 Gm7 C9 F6

Awf - 'ly glad I met you, chee - ri - o and too - dle - oo — and thank you so much!

THAT OLD BLACK MAGIC

from the Paramount Picture STAR SPANGLED RHYTHM

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Easy Swing

That Old Black Mag - ic has me in its spell. That Old Black Mag - ic that you weave so well.

Those i - cy fin - gers up and down my spine. The same old witch - craft when your

eyes meet mine. The same old tin - gle that I feel in - side, and then that el -

e - va - tor starts its ride, and down and down I go, 'round and 'round I go

like a leaf that's caught in the tide. I should stay a - way but what can I do?

I hear your name and I'm a - flame, a - flame with such a burn - ing de -

sire that on - ly your kiss can put out the fire. For you're the lov -

er I have wait - ed for, the mate that fate had me cre - at - ed for. And

ev - 'ry time your lips meet mine, dar - ling, down and down I go 'round and 'round

I go in a spin, lov - ing the spin I'm in un - der That Old Black Mag -

ic called love! That love!

THAT'S RIGHT

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By BENNY GREEN

Moderately

Fm E7#5 A7#5(#9) Abm9 Gbm9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9
 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F Fm Fm7 E7#5 A7#5 Abm9
 Gbm9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5 Db9 C7#9 Eb9 Ab9
 G13 C7#9 Bb/F Fm Gbm9 G7 Ab7 Db9
 G7 C7#5 F Gm7 F/A Bb7 A7 Ab7 Db7
 D7 G7 Gm11 C7 Gb7#11 Fm E7#5 A7#5(#9) Abm9 Gbm9 C13b9(#11) Fm7
 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F
 Fm B9b5 C7#5(#9) Db9 C7#9 Eb9 Ab9 To Coda ⊕ G13#9 C7#9 Bb/F Fm
CODA ⊕ G13#9 C7#9 Fm7 E7 Ebm7 D7 Dbm7 Gb13 **Rubato** Gb13#11 Fm6/9(add11)

THINGS TO COME

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By DIZZY GILLESPIE and GIL FULLER

Fast Bop

Chords: Fm7, Gdim7, Fm7/A $\flat$, Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$, Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm9, B $\flat$ 7 $\flat$ 9, E $\flat$ M7, E $\flat$ m9, A $\flat$ 7 $\flat$ 9, D $\flat$ M7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$, Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$, Gdim7, Fm7.

THE THIRD PLANE

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Written by RON CARTER

Moderately

Chords: B $\flat$ M7, Am7, D7, Gm, C7, F7 $\sharp$ 5, B $\flat$ M7, E $\flat$ 3, Edim7, B $\flat$ /F, G7, C7, F7, B $\flat$ M7.

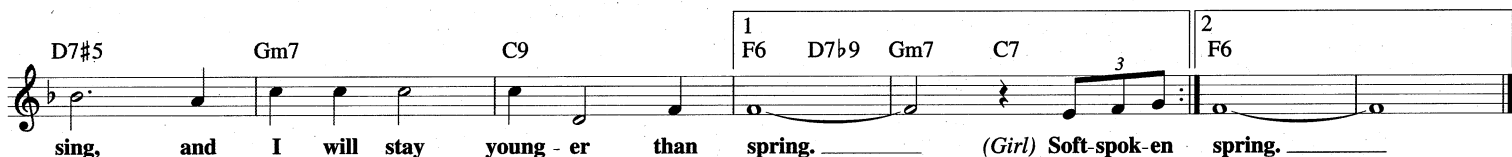
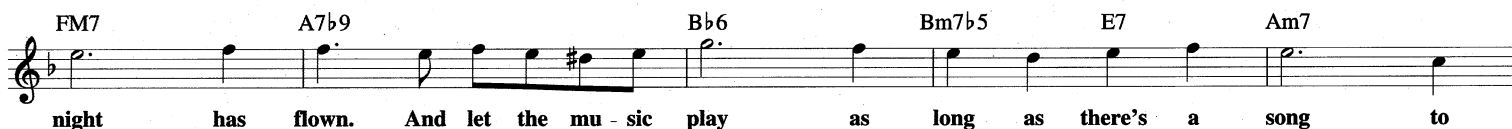
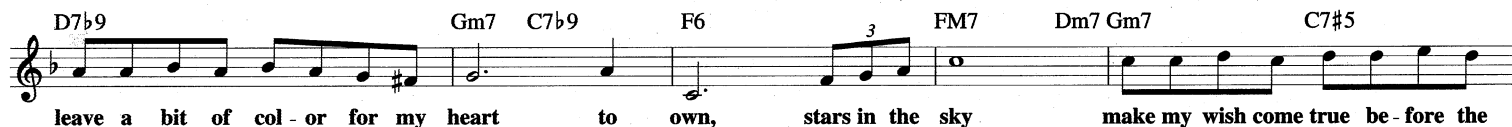
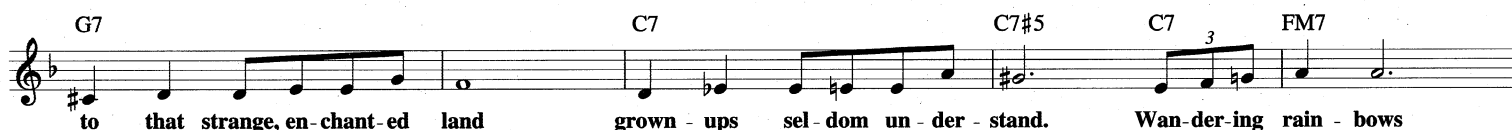
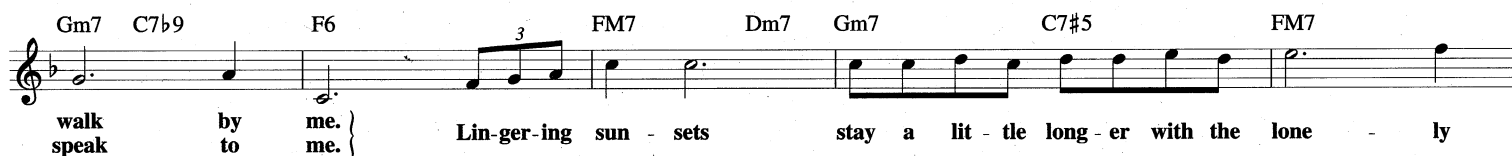
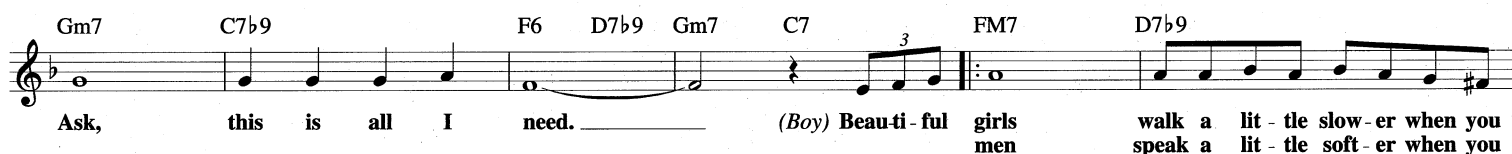
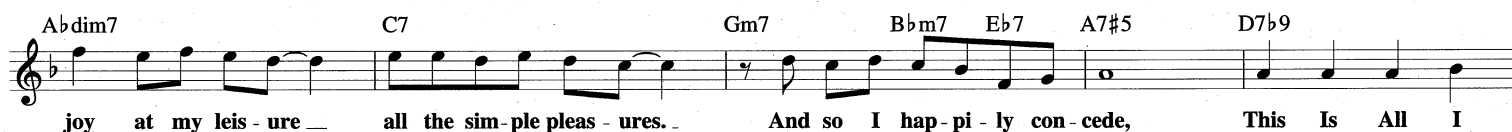
THIS IS ALL I ASK

(Beautiful Girls Walk a Little Slower)

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Copyright Renewed

Words and Music by
GORDON JENKINS

Moderately



THIS YEAR'S KISSES

from the 20th Century Fox Motion Picture ON THE AVENUE

© Copyright 1937 by Irving Berlin
Copyright Renewed

Words and Music by
IRVING BERLIN

Slowly
CM7

Em7 A7 Dm7 G7 Dm7 G7 CM7 Dm7 G7

This year's crop of kiss - es don't seem as sweet _ to me. _

CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Gm7 C7

This year's crop just miss - es what kiss - es used _ to be. _

FM7 Fm7 Bb7 CM7

This year's new ro - mance _ does - n't seem to have a chance, _ e - ven helped by

D7 Dm7 G7 CM7 Em7 A7 Dm7 G7

Mis - ter Moon _ a - bove. _ This year's crop of kiss - es is not for me, _

Dm7 G7 Em7b5 A7 Dm7 G7

1 CM7 Ebdim Dm7 G7 2 C6

_ for I'm still wear - ing last _ year's love. love. _

THREE LITTLE WORDS

from the Motion Picture CHECK AND DOUBLE CHECK

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Lyric by BERT KALMAR
Music by HARRY RUBY

Moderately fast
CM7

Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, _ oh, what I'd give for that won - der - ful phrase. _ To hear those

CM7 Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, _ that's all I'd live for the rest of my days. _ And what I

Gm7 C9sus C7 FM7 Bb7 A7 Ab7 G7

feel in my heart _ they tell sin - cere - ly, no oth - er words _ can tell it half so clear - ly.

CM7 Ebm7 Ab9 Dm7 G7 C6

Three Lit - tle Words, _ eight lit - tle let - ters which sim - ply mean, "I _ love you."

THIS MASQUERADE

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Words and Music by
LEON RUSSELL

Moderately slow

Are we real - ly hap - py here with this lone - ly game we play,
Thoughts of leav - ing dis - ap - pear ev - 'ry time I see your eyes

Look - ing for words to say?
no mat - ter how hard I try. Search - ing but not find -
To un - der - stand the rea -

ing sons un that der we stand car - ing an on y this way, } we're lost

in a mas quer - ade. Both a - fraid to say

we're just too far a way from be - ing close to - geth -

er from the start. We tried to talk it o -

ver, but the words got in the way. We're lost in - side

this lone ly game we play.

D.C. al Coda

CODA

TIME WAS

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Copyright RenewedEnglish Words by S.K. RUSSELL
Music by MIGUEL PRADO

Moderately

Time Was when we had fun on the school - yard swings; when we ex - changed grad - u -

a - tion rings one love - ly yes - ter - day. Time Was

Am7 D7 GM7 G7 CM7 Cm6 G/B Gdim/Bb

when we wrote love let - ters in the sand, or lin - gered o - ver our "cof - fee and,"

Am7 D7 D7b9 G6 CM7 G6 F#7#9 B Bdim

dream - ing the time a - way. Pic - nics and hay - rides and

C#m7 F#7 B6 Cdim C#m7 F#7 D Cm6/Eb

mid - win - ter sleigh rides and nev - er a - part. Hikes in the coun - try and

Em11 A7 Am7 D7 D7b9

there's more than one tree on which I've a place in your heart.

G Bm Am7 D7 GM7 G7 CM7 Cm6

Dar - ling, ev - 'ry to - mor - row will be com - plete, If all our mo - ments are

G/B Gdim/Bb Am7 D7 D7b9 1 G6 Em7 A7 D9 2 G6

half as sweet as all our time was then. then.

TILL THE CLOUDS ROLL BY

from OH BOY!

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Words by P.G. WODEHOUSE
Music by JEROME KERN

Moderately

Ebm7 C7b9 Fm7 Bb7 Eb6 Fm11 Bb7

Oh, the rain comes a pit - ter, pat - ter, and I'd like to be safe in

Ebm7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Cm7 Fm7

bed. Skies are weep - ing, while the world is sleep - ing, trou - ble heap - ing on

F9 Fm7 Bb7 EbM7 C7b9 Fm7 Bb7 Eb6

our head. It is vain to re - main and chat - ter, and to

Fm11 Bb7 EbM7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Db13

wait for a clear - er sky. Hel - ter skel - ter I must fly for shel - ter

C7b9 F7 Bb7 1 Eb6 Fm7 Bb7 2 Eb

Till The Clouds Roll By. Oh, the By.

TO EACH HIS OWN

from the Paramount Picture THE CONVERSATION

Copyright © 1946 (Renewed 1973) by Paramount Music Corporation

Words and Music by JAY LIVINGSTON
and RAY EVANS**Broadly**

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come
good is a song if the words just don't be - long and a dream must be a dream for

true. To Each His Own, To Each His Own, and my own is you. What
two. No good a - lone, To Each His Own, for me there's

you. If a flame is to grow there must be a glow, to o - pen each door there's a

key. I need you, I know I can't let you go, your touch means too much to

me. Two lips must in - sist on two more to be kissed or they'll nev - er know what love can

do. To Each His Own, I've found my own one and on - ly you.

TOKU-DO

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By BUSTER WILLIAMS

Moderately

To Coda ⊕ D.C. al Coda
C9 F7#5(b9)

CODA
⊕ Dm7 G7 Cm7

TOO CLOSE FOR COMFORT

from the Musical MR. WONDERFUL

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The Songwriters Guild Of America

Words and Music by JERRY BOCK,
LARRY HOLOFCENER and GEORGE WEISS

Moderately

Be wise, be smart, be - have my heart, don't up - set you cart when she's so close. —

Be soft, be sweet, but be dis - creet. Don't go off your beat. She's Too

Close For Com - fort. Too close, Too — Close For Com-fort, please not a - gain. — Too close, too —

— close to know just when to say, "when." — Be firm, be fair, be sure, be - ware, on your

guard, take care while there's such temp - ta - tion. One thing leads — to an-oth - er,

too late to — run for cov - er. She's much Too — Close For Com - fort now! —

TOPSY

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Written by EDGAR BATTLE
and EDDIE DURHAM

Up-tempo Swing

— — — — —

— — — — —

— — — — —

— — — — —

TOURIST IN PARADISE

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By RUSS FREEMAN

Moderate Jazz Rock

§ §
 C11 Cm7 EbM7 Dm7 Gm11
 C11 Cm7 EbM7 Cm7 Gm11
 AbM7 Bb11 C11 Cm7 F/C
 EbM7 F11 F Gm F EbM7 F
 Dm7 EbM7 Cm7 F Gsus G EbM7 F Dm7 EbM7
 Cm7 BbM7 Ab Bb Cm Bb/D Eb Gm F Bb/D Eb
 F Gm F/A Bb Cm Bb F/A Gm F
 1 EbM7 Dm7#5 Cm Bb
 2 EbM7 Bb9(add2) Db6 Cm7 Bb11 Absus2 Absus2/G Bbsus/F G#m9
 To Coda I ⊕
 3 EM7 D#m7 G#m9 EM7 D#m7
 G#m9 EM7 D#m7 G#m9
 EM7 D#m7 C11 Cm7 EbM7 Dm7
 Gm9 C11 Cm7

EbM7 Dm7 Gm9
 AbM7 Bb C11 Cm7 F/Bb EbM7 F11 F D.S. al Coda I
 CODA I
 Gm9 EbM7 Dm7 Gm9 EbM7 Dm7
 Gm9 EbM7 Dm7 Gm9 EbM7 Dm7 D.S.S. al Coda II
 CODA II
 EbM7 F Dm7 EbM7 Cm7 F Gsus 3 G
 EbM7 F Dm7 EbM7 Cm7 Fsus F Repeat and Fade

TWO OF A MIND

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By PAUL DESMOND

Quickly
 Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7 Eb6
 Fm7 Bb7 Gm7 C7 Fm7 Bb7
 Gm7 3 Cm7 Am7b5 D7 Gm7 C7
 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb7 Eb6
 Bbm7 Eb7 Ab6 Am7b5 D7
 Gm7 C7 Fm7 Bb7

TRISTE

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Published by Corcovado Music Corp.

By ANTONIO CARLOS JOBIM

B $\flat$ B $\flat$ M7 G $\flat$ M7 B7 B $\flat$ B $\flat$ M7

Sad is to live in sol - i - tude far from your tran - quil al - ti - tude.

Dm7 G7 $\flat$ 9 Cm7 Am7 D7 Gm7 A7 $\sharp$ 5

Sad is to know that no one ev - er can live on a dream that nev -

DM7 Em7 A7 Dm7 G7 Cm7 F7

- er can be, will nev - er be. Dream - er a - wake, wake up and see.

B $\flat$ B $\flat$ M7 B $\flat$ m7 E $\flat$ 7 B $\flat$ B $\flat$ M7

Your beau - ty is an aer - o - plane so high, my heart can't bear the strain.

Fm7 B $\flat$ 7 E $\flat$ M7 A $\flat$ 7 Dm7 Gm7

A heart that stops when you pass by on - ly to cause me pain.

C7 Cm7 F7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7

Sad is to live in sol - i - tude.

ULTRAFOX

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By DJANGO REINHARDT

Moderately

F F7 B $\flat$ B $\flat$ m F F7 B $\flat$ B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7

A7 D7 G7 C7 F F7 B $\flat$ B $\flat$ m6 F F7 B $\flat$ B $\flat$ m6 F F $\sharp$ dim7

Gm9 C7 F6 Bm7 E7 Am7 A $\sharp$ dim7 Bm7 B $\sharp$ dim7 A A $\sharp$ dim

Bm7 G7 Cm7 C $\sharp$ dim7 Dm7 D $\sharp$ dim7 C6 D $\flat$ 7 C7 F F7

B $\flat$ B $\flat$ m6 F F7 B $\flat$ B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7 $\sharp$ 5 F B $\flat$ m6 F6

THE VERY THOUGHT OF YOU

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Words and Music by
RAY NOBLE

With a slow, easy swing

Ab Ab6 AbM7 Bbm7

The Ver - y Thought Of You, and I for - get to do the lit - tle or - di - nar - y

Bdim7 Cm7 F7 Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb

things that ev - 'ry - one ough to do. I'm liv - ing in a kind of day - dream, I'm hap - py as a

Dm7b5 G7b9 Cm7 F7 Bb7 Bbm7 Eb7 Ab

king, and fool - ish tho' it may seem, to me that's ev - 'ry - thing. The mere i - dea of you

Ab6 AbM7 Bbm7 Bdim7 Cm7 F7

the long - ing here for you, You'll nev - er know how slow the mo - ments go 'til I'm

Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb Ddim7 G7

near to you. I see your face in ev - 'ry flow - er; your eyes in stars a - bove, It's just the

Cm7 F7 Bbm7 Eb7 1 Ab6 Bbm7 Eb7 2 Ab6

thought of you, The Ver - y Thought Of You, my love. The Ver - y love.

WALK DON'T RUN

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Words and Music by
JOHNNY SMITH

Moderately

Am7 F E+ E7 Am7 F Em Dm C G7 C

E7 Am7 F E+ E7 Am7 F Em Dm C G7

C N.C. C Am

F E Am E Am7 F E+ E7

Am7 F Em Dm C G7 C C6 1 C 2 C

TOO LATE NOW

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Words by ALAN JAY LERNER
Music by BURTON LANE

Slowly

CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

Too Late Now to for - get your smile, the way we cling when we've danced a - while.

CM7 Am7 F#m7b5 B7#5 Em7 Eb7 Dm7 G7 CM7 Am7

Too Late Now to for - get and go on to some - one new. Too Late Now to for -

Dm7 G11 CM7 Am7 Dm7 G7 CM7 Am7

get you voice, the way one word makes my heart re - joice. Too Late Now to i -

F#m7b5 B7#5 Em7 A7b9 Dm7 G7 CM7 Bm7 E7 Am6

mag - ine my - self a - way from you. All the things we've done to - geth - er

Bm7 E7 Am6 Am7 D7#5 Gm6 Am7 D7

I re - live when we're a - part. All the ten - der fun to - geth - er stays on in my

Dm7 G7 CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

heart. How could I ev - er close the door, and be the same as I was be - fore?

CM7 Am7 F#m7b5 B7#5 Em7 A7b9 Dm7 G7b9

Dar - ling, no, no, I can't an - y - more, it's Too Late Now. _____ Now. _____

1 C Am7 Dm7 G7 2 C6

VISA

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By CHARLIE PARKER

Quickly ♩ = 200

C7 F7 C7 C7#5

F7 C7 A7

Dm G C7

1 G7 2 G7

UNLESS IT'S YOU

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Lyric by MORGAN AMES
Music by JOHNNY MANDEL

Lyrically

C6/9 F/G G13 C6/9 F/G G7b9

I won - der why I've loved so few; I guess I'm

BbM7/C C7 Bb/C C7b9 FM7 C13b9 FM9 Dm7 Fm DbM7/F Fm6 Fm7

shy, I'm just like you. And so I try to turn a -

E13 Bb13b5 A13 Bbdim Bm7 E7b5(b9) Am9 D7#5 F6/G G13 F/G G7b9 G13b9

way, though you're the sky to me, the joy to me, the day. At times I

C6/9 F/G G13 C6/9 F/G G7b9 BbM7/C C7 Bb/C C7b9

stray and think I'm free, then in your way you reach for

FM7 C13b9 FM9 Dm7 Fm6 DbM7/F Fm6 Fm7 E13 Bb13b5 A13 A7b9

me. You know I'll stay, I al - ways do, for what is

D13 Ab13b5 F6/G G7b9

1 C6/9 F/G G7b9 G13b9 2 C6/9

love to me Un - less It's You? I won - der You?

WATERMELON MAN

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By HERBIE HANCOCK

Jazz-Rock

C7 F7 C7

G7 F7 G7 F7

G7 F7 G7 C7

WALTZ NEW

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By JAMES S. HALL

Moderately

B♭6 D7#9 E♭M7 G7#5 Cm7 G7#5

Cm7 F7 Dm7 C#dim Cm7 F7

Dm7 D♭m7 G♭7 C♭M7 Cm7 F7 B♭6 D7#5

E♭M7 G7#5 Cm7 G7#5 C7 F7

Fm9 B♭13 E♭M7 A7 Dm7 G7 Cm7 F7

To Coda ⊕ D.C. al Coda
B♭M7 Cm7 F7

CODA
B♭ E♭ B♭/D Cm7(no5th)

B♭sus B♭ D7 E♭6 Em7♭5 F♯sus F B♭

WAVE

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Published by Corcovado Music Corp.

Words and Music by
ANTONIO CARLOS JOBIM

Medium Bossa Nova

DM7 B♭dim7 Am7 D7♭9 GM7

So close your eyes, for that's a love-ly way to be. A - ware of things your heart a - lone -

Gm6 F#13 F#7#5 B9sus B7♭9 E9

was meant to see. The fun - da - men - tal lone - li - ness goes when - ev - er

B♭7 A7 Dm7 G7 Dm7 G7 DM7 B♭dim7

two can dream a dream to - geth - er. You can't de - ny, don't try to fight the ris - ing sea.

Am7 D7♭9 GM7 Gm6 F#13 F#7#5

Don't fight the moon, the stars a - bove and don't fight me.

B9sus B7b9 E9sus E9 Bb7 A7 Dm7 G7

The fun - da - men - tal lone - li - ness goes - when - ev - er two can dream a dream to - geth - er.

Dm7 G7 Gm7 C9/Bb Am7 Bb9sus

When I saw you first the time was half past three, when your eyes met

Bb9/Ab Gm7 A7b9(#5) Dm7 Bbdim7 Am7

mine it was e - ter - ni - ty. By now we know the Wave is on its way to be.

D7b9 Gm7 Gm6 F#13 F#7#5 B9sus B7b9

Just catch the Wave, don't be a - fraid of lov - ing me. The fun - da - men - tal lone -

E9sus E9 Bb7 A7 Dm7 G7 Dm7 G7 Dm7

li - ness goes - when - ev - er two can dream a dream to - geth - er.

WE'LL BE TOGETHER AGAIN

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Lyric by FRANKIE LAINE
Music by CARL FISCHER

Moderately slow

G13 C6 Ab9 Dm7 G7 Am7 D9#11

No tears, no fears, re - mem - ber there's al - ways to - mor - row. So

Bbm9 Eb7 AbM7 DbM7 Dm7b5 Ab9 G13 C6 Ab9

what if we have to part, We'll Be To - geth - er A - gain. Your kiss, your

Dm7 G7 Am Am7 D9#11 Bbm9 Eb7

smile, are mem - 'ries I'll treas - ure for - ev - er. So try think - ing with your

AbM7 DbM7 Dm7b5 G13 C6 Ab9 G7#5 Cm6

heart, We'll Be To - geth - er A - gain. Times when I know you'll be lone - some, -

Ab9 G7#5 Cm6 Ab6 G7 Gb13 F7

times when I know you'll be sad; Don't let temp - ta - tion sur - round you, -

Dm7b5 Ab13 G7 C6 Ab9 Dm7 G7 Am7

don't let the blues make you bad. Some day, some way, we both have a life - time be -

D9#11 Bbm9 Eb7 AbM7 DbM7 Dm7b5 G13 C6

fore us. For part - ing is not good - bye, We'll Be To - geth - er A - gain.

WENDY

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By PAUL DESMOND

Moderately

Chord progression for "Wendy":

Measures 1-16:

- 1: EbM7
- 2: C7sus
- 3: C7
- 4: Fm7
- 5: Bb7
- 6: Gm7
- 7: C7
- 8: Abm7
- 9: Db7
- 10: Gm7
- 11: Gb dim7b13
- 12: Fm7
- 13: Dm7
- 14: G7#5
- 15: Cm7
- 16: F7

Measures 17-32:

- 17: Bb7sus
- 18: Bb7
- 19: EbM7
- 20: C7sus
- 21: C7
- 22: Fm7
- 23: Bb7
- 24: Gm7
- 25: C7
- 26: Abm7
- 27: Db7
- 28: EbM7
- 29: Am7
- 30: D7
- 31: G7sus
- 32: G7

Measures 33-48:

- 33: C7
- 34: Fm7
- 35: Bb7sus
- 36: Bb7
- 37: BM7
- 38: EM7 (1st ending)
- 39: EM7 (2nd ending)
- 40: Eb

WE THREE BLUES

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By FRANK MORGAN

Slow Blues

Chord progression for "We Three Blues":

Measures 1-16:

- 1: C7
- 2: F7
- 3: F#dim7
- 4: C7
- 5: Gm7
- 6: C7
- 7: F7
- 8: C7
- 9: F7
- 10: C7
- 11: F7
- 12: C7
- 13: F7
- 14: C7
- 15: F7
- 16: Eb

TWO DEGREES EAST, THREE DEGREES WEST

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By JOHN LEWIS

Moderately

Musical notation for the instrumental piece 'Two Degrees East, Three Degrees West'. It consists of two staves in 4/4 time. The first staff begins with a C7 chord and features a melody of eighth and quarter notes. The second staff continues the melody, including a G7 chord and ending with a C7 chord. The key signature has one flat (Bb).

WHAT IS THERE TO SAY from THE ZIEGFELD FOLLIES OF 1934

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and E.Y. HARBURG

Musical notation for the song 'What Is There To Say'. It consists of eight staves of music in 4/4 time, with lyrics written below the notes. The key signature has three flats (Bb, Eb, Fb). Chord symbols are written above the staff lines. The lyrics are: 'What Is There To Say and what is there to do? The dream I've been seek - ing has, prac - ti - c'ly speak - ing, come true. What Is There To Say and how will I pull through? I knew in a mo - ment, con - tent - ment and home meant just you. You are so lov - a - ble, so live - a - ble, your beau - ty is just un - for - giv - a - ble, you're made to mar - vel at and words to that ef - fect. So, What Is There To Say and what is there to do? My heart's in a dead - lock, I'd e - ven face wed - lock with you.'

WHEN SUNNY GETS BLUE

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Lyric by JACK SEGAL
 Music by MARVIN FISHER

Slow Blues tempo

The musical score is written for a single melodic line in 4/4 time, featuring a slow blues tempo. The key signature has one flat (B-flat). The score consists of ten staves of music, each with a corresponding line of lyrics and a series of guitar chords written above the staff. The chords are: Gm7, C7sus, C7, Bbm7, Eb9, FM7, Gm7, Am7, D9, Bm7b5, Bbm7, Eb9, Am7, Abm7, Db9, Gm7, C13 Bb13, A13 A7b13, D9, D7b9, Gm7, C7sus, C7, Bbm7, Eb9, FM7, Gm7, Am7, D9, Bm7b5, Bbm7, Eb9, Am7, Abm7, Db9, Gm7, C13 Bb13, Em7, A7b9, DM7, Em7, F#m7, B7b9, Em7, A9, A7b9, DM7, Dm7, G13 G7b13, CM7, Am7, FM7, Dm7, G7b5, Gm7, C9, Gm7, C7sus, C7, Bm7, Eb9, FM7, Gm7, Am7, D9, Bm7b5, Bbm7, Eb9, Am7, Abm7, Db9, Gm7, C7#5, F6/9, C7#5(#9), F6/9, C7#5(#9), Gm7, C7#5, Gb9, F6/9.

When Sun - ny Gets Blue, her eyes get gray and cloud - y. Then the rain be - gins to
 fall. Pit - ter pat - ter, pit - ter pat - ter, love is gone so what can mat - ter? No sweet lov - er man comes to
 call. When Sun - ny Gets Blue, she breathes a sigh of sad - ness, like the wind that stirs the
 trees. Wind that sets the leaves to sway - in', like some vi - o - lins are play - in' weird and haunt - ing mel - o -
 dies. Peo - ple used to love to hear her laugh, see her smile. That's how she got her
 name. Since that sad af - fair, she's lost her smile, changed her style. Some - how she's not the
 same. But mem - 'ries will fade, and pret - ty dreams will rise up where her oth - er dream fell
 through. Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and hold her near When Sun - ny Gets
 Blue. Hold her near When Sun - ny Gets Blue.

WHAT DO YOU SEE

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By ERNIE WATTS
and RIQUE PANTOJA

Slowly

Chords: G2, CM7/G, F#m7b5, B7b9, E#m7, A7sus, CM7, Bm7#5, Am7, Am7/G, FM7#11, Am7, D7sus, G2, CM7/G₃, F#m7b5, B7b9, Em7, A7sus, AM7, Bm7#5, FM7, Db7#9, CM7, Bm7#5, Bbm7, F#7, FM7, Dm7, Gm7, C7sus, C/B_b, Am7#5, Bbm7, Em7, A7sus, A/G, DM7, Bm7, Em7, A7sus, Bb7sus, Ebm7, Ab7sus, GM7, CM7#11, Em7, CM7, B7#9, Em7, CM7#11, Repeat and Fade

WHAT WILL I TELL MY HEART

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Words and Music by IRVING GORDON,
PETE TINTURIN and JACK LAWRENCE

Very slowly

Chords: Bbm7, Fm7, Bb7, Eb6, Cm7b5, Bb/F, G7, Cm7, F7, F7#5, Bbm7, Cm7, F7b9, To Coda

I'll try to ex-plain to friends, dear, the
eas-y to say soon be to, stran- gers, that
could say you'll soon be to dear; dear; to

rea-son we two are a-part; I know what to tell our
we played a game from the start, it's eas-y to lie to
fool the whole town may be smart. I'll tell them you'll soon be

friends, dear, but What Will I Tell My Heart? It's
stran- gers, but but
back, dear, but but

2

Cm7 F7 Bb Fm7

What Will I Tell _____ My Heart? _____ When I smile to hide all the

Bb7#5 Eb6 Bb7#5 Eb6

tears in - side, what an ache it will bring; then I'll

Gm7 C7#5 F9

wan - der home to a tel - e - phone that for - got how to

F9#5 D.S. al Coda

ring. _____ I

CODA

Cm7 F7 Bb

What Will I Tell _____ My Heart? _____

WHEN THE SUN COMES OUT

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FRED AHLERT MUSIC CORPORATION

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately slow

F7 F#dim7 G7#5 F7 F#dim7 Dm7 G7 3 Gm7 C7b9

When The Sun Comes Out _____ and that rain stops beat - in' on my win - dow pane; _____ When The Sun Comes
storm broke out _____ and my man walked off and left me in the rain. _____ Though he's gone I

FM7 Bb7 1 Em7 A7b9 Dm7 G7#5 2 Em7 A7b9

Out _____ there'll be blue - birds 'round my door sing - in' like they did be - fore that ol' stay a - way for good, I'd stop
doubt. _____ If he'll

Dm7 G7#5 CM7 F7#11 Em7 Am7 Gm7

liv - in' if he should. Love is fun - ny, it's not al - ways peach - es, cream, and hon - ey.

Em7b5 A7#5 Dm7 G7 CM7 Dm7 G7

Just when ev - 'ry-thing looked bright and sun - ny, sud - den-ly the cy - clone came. _____ I'll

Dm7 G7#5 F7 F#dim7 Dm7 G7#5 F7 F#dim7

nev - er be the same 'til that sun comes out _____ and that rain stops beat - in' on my win - dow

Dm7 G7 3 Gm7 C7b9 FM7 Bb7 Em7 A7b9 Dm7 G7#5

pane; _____ If my heart holds out _____ let it rain and let it pour, it may not be long be - fore there's a

CM7 E7b9 Am7 Fm7 Bb7 E7#5 A9 D7 Dm7 G7b9 C6

knock-in' at my door, then you'll know the one I loved walked in _____ When The Sun Comes Out. _____

WHOLEY EARTH

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Words and Music by
ABBEY LINCOLN

Moderately fast (♩ = 3♩)

Oh the Whol-ey Earth's a mu - ral, seen from way up high, ab - stract - ed nat - 'ral
where the folks in - hab it have a geometric grace, circled, squared, some-times

bas - re - lief, wit - nessed from the sky. Clouds that cast a sin - gle shad - ow; drift - ing,
triangled, ruled with lines and space. Wa - ter - ways and crag - gy moun - tains seem - ing -

mov - ing on the ground cre - a - ting an il - lu - sion as the world goes
ly re - veal a plan, just as if some - bod - y drew it with a great big giant

'round. _____ Plac - es Life's a rep - i - ti - tion, it's an
hand. _____ Gen - er - a - tions gen - er - a - ting
Peo - ple live be - fore us leave a

ac - tion of re - peat, act of do - ing, act of say - ing some-thing bit - ter, some-thing sweet. Acts of
bring the people here in mass liv - ing in a world of ev - 'ry - bod - y sec - ond class. Form - ing
mem - o - ry be - hind, ac - tions done ac - tions writ - ten, acts im - pressed up on our minds. Form - ing

life that keep oc - cur - ring
mov - ing in a cir - cle, ghosts ap - pear - ing through the sound, wav - ing at us from a dis - tance, 'cause the whole wide world is
mov - ing in a cir - cle,

round, and round, and round, and round. Yes, the whole wide world is round.

WHY WAS I BORN?

from SWEET ADELINÉ

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

Why Was I Born? Why am I liv - ing? What do I get? What am I

giv - ing? Why do I want a thing I dare - n't hope for? What can I hope for?

I wish I knew. Why do I try to draw you near me?

Why do I cry? You nev - er hear me. I'm a poor fool, but what can I

do? Why Was I Born to love you?

(There'll Be Blue Birds Over)
THE WHITE CLIFFS OF DOVER

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Words by NAT BURTON
Music by WALTER KENT

Slowly

There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row, just you wait and

see. _____ There'll be love and laugh - ter and peace e - ver af - ter, to - mor - row,

when the world is free. _____ The shep - herd will tend his sheep, the val - ley will bloom a - gain. And

Jim - my will go to sleep in his own lit - tle room a - gain. There'll be blue - birds o - ver The White Cliffs Of

Do - ver to - mor - row, just you wait and see. _____ There'll be see. _____

WHY DON'T YOU DO RIGHT

(Get Me Some Money, Too!)

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By JOE McCOY

Moderately

Dm7 Bb7 A7 Dm7
 You had plen - ty mon - ey nine - teen twen - 'y two, — you let oth - er peo - ple make a
 Bb7 A7 Gm7 Bb7 A7 Dm7 Bb7 A7 Gm7 A7
 fool of you. Why Don't You Do Right, — like some oth - er men do? — Get out of here and
 Gm7 A7 Dm7 Bb7 A7 Dm7₃ Bb7 A7
 get me some mon - ey too. — Yo' sit-tin' down — won-d'ring what it's all a - bout, — if you
 Dm7 Bb7 A7 Gm7 Bb7 A7
 ain't got no mon - ey they will put you out. — Why Don't You Do Right, — like some oth - er men
 Dm7 Bb7 A7 Gm7 A7 Gm7 A7 Dm7 Bb7 A7 Dm7
 do? — Get out of here and get me some mon - ey too. — If you had pre - pared — twen - ty
 Bb7 A7 Dm7₃ Bb7 A7 Gm7
 years a - go, — you would-n't be — wan-d'ring now from do' to do'. — Why Don't You Do Right, —
 Bb7 A7 Dm7 Bb7 A7 Gm7 A7 Gm7 A7 Dm7 Bb7 A7
 — like some oth - er men do? — Get out of here and get me some mon - ey too. —

WHAT'LL I DO?

from MUSIC BOX REVUE OF 1924

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Words and Music by
IRVING BERLIN

Moderately

What-'ll I Do when you are far a-way and I am blue, What-'ll I Do?

What-'ll I Do when I am won-d'ring who is kiss-ing you, What-'ll I Do?

What-'ll I Do with just a pho-to-graph to tell my trou-bles to? When I'm a-lone with on-ly dreams of you that won't come true, What-'ll I Do?

What-'ll I Do? What-'ll I Do?

THE WIND

Copyright © 1964 (Renewed 1992) Encore Music (ASCAP)

Music by RUSSELL FREEMAN
Lyrics by JERRY GLADSTONE

Slowly

The Wind is cold. I turn up my col-lar in vain. The night is still, the wind's on-ly whirling in my brain. "You fool, you fool." I hear a mourn-ful sigh. "Don't you know your love has gone for-ev-er, why did you ev-er say good-bye?" And so she's gone, a mem-'ry has tak-en her place. These emp-ty arms are hold-ing a ghost in their em-'brace.'

AbM7 Ab+ Ab6 Am11 D7 G13 G7#5b9 Gm7b5 C7 Fm7 Fm7/Eb

brace. I'm all a - lone, I know it's o - ver now and yet, there's a

Dm11b5 Db9 Cm7 Cm7/Bb Ab9sus Ab7 G9sus G7b9 Cm

cold wind al - ways to re - mind me, — of the things I can't for - get.

Fm7(add4) Bb9 EbM9 Eb6 Fm7 Bb7#5 EbM9 Eb7b9 Eb6 Abm7 Db7b9

Gbm7 Abm7 Bbm7 Cm7b5 Bm7 G/B Am7 D7/A G7sus G9 G7

D.S. al Coda **CODA** N.C. DbM7b5 Cm

The get.

WINDOWS

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By CHICK COREA

Medium Jazz Waltz

Bm7 G#m7b5

G#m7b5 C#7 F#m7

D9sus EM7#11

EM7#11

Ab7 A7 Ab7 A7 Ab7 A7

Ab7 A7 Ab7 EM7 D#m7 C#m7 C#m7/B

Bbm7b5 Bbm7/Ab Eb7/G Eb7 Abm Abm7/Gb

Db7/F Db7 EM7 D#m7 C#m7 C9#11

WINTERSONG

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

Slowly

Chords: EbM7, Cm7, Fm7, Bb7, EbM7, Cm7, F7, E7, EbM7, A7, AbM7, Gm7, C7, F7, Bb7, EbM7, Cm7, F7, E7, EbM7, A7, AbM7, Gm7, C7, F7, Bb7, EbM7, Am7b5, D7, Gm7, Am7b5, D7b9, Gm7, C7, F7, Bbm7, Gm7, Cm7, F7, Bbm7, Edim7, Fm7, Bb7, EbM7, Cm7, Fm7, Bb7, Gm7, C7, F7, Bb7, EbM7, A7, AbM7, Gm7, C7, F7, Bb7, EbM7.

WITHOUT A SONG

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 WB Music Corp. and LSQ Music Co.

Words by WILLIAM ROSE and EDWARD ELISCU
 Music by VINCENT YOUMANS

Brightly

Chords: EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Gm7, F#dim7, Fm7, Bb7, EbM7.

With-out A Song, the day would nev-er end; With-out A Song, the road would
 nev-er bend. When things go wrong, a man ain't got a friend With-out A Song.

Cm7 Fm7 Bb7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

That field of corn would nev - er see a plow, — that field of corn

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7 F#dim7 Fm7 Bb7

would be de - sert - ed now. — A man is born, but he's no good no - how, — With - out A

EbM7 Ab7 EbM7 Bbm7 Eb7 AbM7 Gm7 C7 Fm7 Bb7

Song. — I got my trou - bles and woe, but sure as I know the Jor - dan will roll. —

EbM7 Gm7 Am7b5 D7 Gm7 F#dim7 Fm7 Bb7 EbM7 Bbm7 Eb7

I'll get a - long as long as a song is strong in my soul. — I'll nev - er know what makes the

AbM7 Db7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

rain to fall, — I'll nev - er know what makes the grass so tall. — I on - ly know

Gm7 F#dim Fm7 Bb7 EbM7 Cm7 Fm7 EbM7

there ain't no love at all, — With - out A Song. —

YOU'RE BLASÉ

from BOW BELLS

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Words by BRUCE SIEVIER
Music by ORD HAMILTON

Moderately slow

FM7 Abdim7 Gm7 F#dim7 Gm7 F#dim7

You're deep, — just like a cha - sm, — you've no — en - thu - si - a - sm! — You're
day — is one of lei - sure — in which — you search — for pleas - ure. — You're

Gm7 C7 C9 1 Am7 D7b9 Gm7 C7 2 FM7 Bb7 FM7

tired — and un - in - spired. You're Bla - sé! — Your Bla - sé! — While
bored — when you're a - dored. You're

Cm7 F7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7 Am7 Abdim7

reach - ing for the moon and the stars up in the sky, — the sim - ple things of nor - mal life are

Gm7 C7 FM7 Abdim7 Gm7 F#dim7

slow - ly pass - ing by. You sleep, — the sun is shin - ing; — You wake, — it's time — for

Gm7 F#dim7 Gm7 C7 FM7

din - ing. — There's noth - ing new for you to do, — You're Bla - sé! —

YOU'RE EVERYTHING

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Lyric by NEVILLE POTTER
Music by CHICK COREA

Medium Samba

AM7 Abm6 GM7 F#7 Em7
In my life, noth - ing seems so right

GM7 G#9sus Gm7 F#m7 Fm7
as to be with you. And when I'm with you I

Bb9 Em7 A7 DM7 Dm7
al - ways sing, You're Ev - 'ry - thing. And as

AM7 Abm6 GM7 F#7 Bm
time goes by, float - ing like a bird

EbM7/Bb AM7#5 G#7 G13 F#7#9(#5)
am I. E - ven song birds seem all to

F9 E7b9 AM7 Em7 AM7 FM7#5
sing, You're Ev - 'ry - thing. Oh,

EM7 D#7 G#m C#m7
days are so much fun for those who know that in love all life's a

G#m G7#9 G7b9(#5) CM7 B7#9(#5) Em7
game, and as we go, danc - ing through the

A7 DM7 Dm7 AM7 Abm6
sun in love. And as time goes by,

GM7 F#7 Bm EbM7/Bb AM7#5
float - ing like a bird am I.

G#7 G13 F#7#9(#5) F9
E - ven song birds I know all sing,

E7b9 AM7 Em7 To Coda ⊕ AM7 Em7 D.C. al Coda
You're Ev - 'ry - thing.

CODA ⊕
AM7 Em7 Repeat ad lib. AM7 Em7 AM7 Em7

AM7 Em7 AM7 Em11
AM7 Em7 AM7 Em11

WIVES AND LOVERS

(Hey, Little Girl)

from the Paramount Picture **WIVES AND LOVERS**

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Words by HAL DAVID
Music by BURT BACHARACH

Moderately fast

Fm7 **Bb7**

Hey, lit - tle girl, comb your hair, fix your make - up, soon and he will o - pen the door. _____
Day af - ter day there are girls at the of - fice and men will al - ways be men. _____

Gm7 **C9**

Don't think be-cause there's a ring on your fin - ger you need - n't try an - y - more. _____ For
Don't send him off with your hair still in curl - ers, you may not see him a - gain, _____ for

Cm7 **F7b9** **Am7b5** **D7** **Ebm7**

wives should al - ways be lov - ers too. Run to his arms _____ the mo - ment
wives should al - ways be lov - ers too. Run to his arms _____ the mo - ment

Am7 **D7** **Dbm7** **Gm7** **C7**

he _____ comes home to you. I'm warn - ing you. _____
he _____ comes home to you. He's al - most here. _____

Fm7 **Bb9** **Ebm7** **Edim**

Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y. And

Fm7 **Bb9** **Ebm7** **C7b9**

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. _____ Oh,

Fm7 **Bb7** **Fm7** **Bb9** **Fm7** **Bb9** **Ebm7**

time to get read - y, time to get read - y, time to get read - y for love. _____

WOODYN' YOU

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By DIZZY GILLESPIE

Fast Bop

Chords for 'Woodyn' You':

- Staff 1: Gm7b5, C7#9(#5), Fm7b5, Bb7#9(#5), Ebm7b5, Ab7#9(#5)
- Staff 2: DbM7, Abm7, Db7, Abm7, Db7, Abm7, Db7, Gbm7
- Staff 3: Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, AbM7, Gm7b5, C7#9(#5)
- Staff 4: Fm7b5, Bb7#9(#5), Ebm7b5, Ab7#9(#5), DbM7

YOU'RE NEARER from TOO MANY GIRLS

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All Rights on behalf of The Estate Of Lorenz Hart Administered by WB Music Corp.Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

Lyrics for 'You're Nearer':

You're Near - er _____ than my head is to my pil - low, _____ near - er _____
 _____ than the wind is to the wil - low. _____ Dear - er _____ than the rain is
 to the earth be - low, _____ prec - ious as the sun to the things that grow. _____
 _____ You're Near - er _____ than the i - vy to the wall is, _____
 near - er _____ than the win - ter to the fall is. _____ Leave me, _____ but when you're a -
 way you'll know You're Near - er _____ for I love you so. _____

YOU'RE DRIVING ME CRAZY!

(What Did I Do?)

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Words and Music by
WALTER DONALDSON

Slowly

FM7 Am7 D7 Gm7 C7 Gm7 C7 FM7

You! _____ You're Driv-ing Me Cra - zy. _____ What did I do? _____ What did I do? _____

Gm7 C7 FM7 Am7 D7 Gm7 C7 G7

My tears for you _____ make ev - 'ry-thing ha - zy, _____ cloud-ing the skies _____

C7 FM7 Bm7b5 E7 AM7 F#m7 Bm7 E7 AM7 F#m7

of blue. _____ How true were the friends who were near me, to cheer me, be-lieve me, they knew. _____

Bm7 E7 AM7 F#m7 Bm7 E7 A7 D7 Gm7 C7

But you were the kind who would hurt me, de - sert me, when I need-ed you! _____ Yes!

FM7 Am7 D7 Gm7 C7 G7 C7 FM7

You! _____ You're Driv-ing Me Cra - zy! _____ What did I do _____ to you? _____

YOU'RE MINE YOU

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Words by EDWARD HEYMAN
Music by JOHN W. GREEN

Slowly

Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7 Cm7

You're Mine, You! _____ You be-long to me, you! I will nev - er free you, you're here with

F7 BbM7 G7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7

me to stay. _____ You're Mine, You. _____ You are mine com-plete - ly, love me strong or sweet - ly,

Cm7 F7 BbM7 Eb7 Dm7 G7 Cm7 F7 BbM7 Gm7 Cm7 F7 BbM7

I need you night and day. _____ Arm in arm, _ hand in hand, _ we will be found to - geth - er.

Dm7 G7 CM7 Cm7b5 F7 Dm7 G7 Cm7 F7 Cm7 F7

Heart to heart, _ lips to lips, _ we're chained and bound to - geth - er. I own you, _____

Cm7 F7 Dm7 Db dim7 Cm7 F7 BbM7

I don't need to buy love, you're a slave to my love. In ev - 'ry way, you're mine. _____

YOU ARE TOO BEAUTIFUL

from HALLELUJAH, I'M A BUM

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Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

F#m7b5 F7 Em7 A7b9 Dm7 G7b9 CM7 Em7 Eb7
 You Are Too Beau - ti - ful, my dear, to be true, and I am a fool for beau - ty.
 You Are Too Beau - ti - ful for one man a - lone, and for one luck - y fool to be with,
 Dm7 Dm7b5 G7b9 C6 3 Am7 1 Dm7 3 G7b9 Em7 A7 2 D7 G7b9
 Fooled by a feel - ing that be - cause I had found you, I could have bound you, too. see.
 when there are oth - er men with eyes of their own to
 C6 F F#dim7 C/G A7b9 Dm7 G7 CM9 Bm7b5 E7 Am Am#7
 with. Love does not stand shar - ing, not if one cares. Have you been com - par - ing
 Am7 3 Am7/D D9 G9sus G7 F#m7b5 F7 Em7 A7b9
 my ev - 'ry kiss with theirs? If on the oth - er hand I'm faith - ful to you, it's
 Dm7 G7b9 CM7 Em7 Eb7 Dm7 Dm7b5 G7b9 C6 3 Am7 D7 G7b9 C6
 not through a sense of du - ty. You Are Too Beau - ti - ful and I am a fool for beau - ty.

YOU COULDN'T BE CUTER

from JOY OF LIVING

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Lyric by DOROTHY FIELDS
Music by JEROME KERN

Moderately

GM7 G6 G Em7
 You Could-n't Be Cut - er, _____ plus that you could-n't be smart - er, _____ plus that in - tel - li - gent face, you
 Am7 D7 Bm7 Em7 Am7 D7 GM7
 have a dis - grace - ful charm for me. You could-n't be keen - er, _____ you look so
 G6 3 G Em7 Am7 D7 G6
 fresh from the clean - er, _____ you are the lit - tle grand slam I'll bring to my fam - i - ly. _____
 G7 C6 Cm6 G GM7 G7
 My ma will show you an al - bum of me that - 'll bore you to tears! _____ And

C6 Cm6 Cm7 Cm6 G Eb9 Am7sus D7

you'll at - tract all the rel - a - tives we have dodged for years and years. And

GM7 G6

what - 'll they tell me? — Ex - act - ly what - 'll they tell me? — They'll say you

G Em7 Am7 D7 Bm7 Em7 CM7 Am7

could - n't be nic - er, could - n't be sweet - er, could - n't be bet - ter, could - n't be smooth - er,

D Bm7 Am7 D7 1 G6 Am7 D9 2 G6

could - n't be cut - er, ba - by, than you are! — You are! —

YOU BROUGHT A NEW KIND OF LOVE TO ME

from the Paramount Picture THE BIG POND

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words and Music by SAMMY FAIR,
IRVING KAHAL and PIERRE NORMAN

Moderately

Bbm7 Eb7 AbM7 G7 Gb7 F7

If the night-in - gales — could sing like you, — they'd sing much sweet - er than they do, — for

Bb7 3 Bbm7 Eb7 AbM7 Db7 Cm7 F7 Bbm7 Eb7

you've brought a new kind of love to me. — If the sand-man brought — me dreams of you, — I'd

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

want to sleep my whole life through, — for you've brought a new kind of love to me. — I know that

Fm7 Edim7 Ebm7 Ab7 DbM7 Gdim7 C7 Fm7 Bb7

I'm the slave, you're the queen, but still you can un - der - stand that un - der - neath it all,

Bbm7 Eb7 Bbm7 Eb7

you're a maid and I am on - ly a man. I would work and slave — the whole day through — if

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

I could hur - ry home to you, — for you've brought a new kind of love to me. —

YOU DON'T KNOW WHAT LOVE IS

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Words and Music by DON RAYE
and GENE DePAUL

Slowly

The musical score for "You Don't Know What Love Is" is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked "Slowly". The score consists of eight staves of music. The lyrics are written below the notes, with some words underlined. Chord symbols are placed above the staff lines. The lyrics are: "You Don't Know _ What Love Is, _ un - til you've learned the mean - ing _ of the blues. Un - til you've loved a love you've had to lose, You Don't Know _ What Love Is. _ You don't know _ how lips hurt, _ un - til you've kissed and had to _ pay the cost. Un - til you've flipped your heart and you have lost, You Don't Know _ What Love Is. _ Do you know _ how a lost heart fears _ the thought of rem - i - nisc - ing? _ And how lips that taste of tears _ lose their taste _ for kiss - ing? _ You don't know _ how hearts burn _ for love that can - not live, yet _ nev - er dies. Un - til you've faced each dawn with sleep-less eyes, You Don't Know _ What Love Is. _ You Love Is. _". The chords used include Fm7, Db7, C7#5, Gm7b5, C7, Bbm7, Eb7, AbM7, Dm7, G9, CM7, and Db9.

YOU'VE MADE ME SO VERY HAPPY

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Words and Music by BERRY GORDY, FRANK E. WILSON,
BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately slow

The musical score for "You've Made Me So Very Happy" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately slow". The score consists of two staves of music. The lyrics are written below the notes, with some words underlined. Chord symbols are placed above the staff lines. The lyrics are: "I lost at love be-fore. Gave up amd closed the door, But you said try _ The oth - ers were un-true, but when it came to you, I'd spend my whole _ just once more. _ I chose you _ for the one. Now I'm hav - ing so much fun. life with you. _ 'Cause you came and took con - trol, you _ touched my ver - y soul." The chords used include Am7, GM7, Bm7, and AbM7.

Am7 Bm7 Am7/D

You treat - ed me so kind, I'm a - bout to blow my mind. } You Made Me So
 You al - ways showed me that lov - ing you was where it's at.

GM7 Bm7/E

Ver - y Hap - py; I'm so glad you came in - to my life.

F C G

I love you so much, it seems that you're e - ven in my dreams. I hear ³ you call - ing me.

F Em7/A Am7/D

I'm so in love with you. All I ev - er want to do is thank you, ba - by, thank you, thank you ba - by.

GM7 Bm7/E Repeat and Fade

You made me so ver - y hap - py, I'm so glad you came in - to my life.

YOU LEAVE ME BREATHLESS

from the Paramount Motion Picture COCONUT GROVE

Copyright © 1938 (Renewed 1967) by Famous Music Corporation

Words by RALPH FREED
 Music by FREDERICK K. HOLLANDER

Moderately

Gm7b5 C7 A7b9 Dm7 G9

You Leave Me Breath - less, you heav - en - ly thing. You look so

F F#dim7 C7 C7#5 F6 F#dim7 Gm7b5

won - der - ful, you're like a breath of spring. You have me speech - less, I'm

C7 A7b9 Dm7 G9 F F#dim7 C7 C7b9

just like the birds, I'm filled with mel - o - dy, but at a loss for

F6 Eb9 F6 Db7 Gm7b5 C7 F6

words. That lit - tle grin of yours, that fun - ny chin of yours, does so much to my heart.

Db7 Gm7b5 Gm7

Oh! Give your lips to me, for, dar - ling, that would be the fi - nal touch to my heart.

C7 F#dim7 Gm7b5 C7 C#dim7 Dm7 G9

You Leave Me Breath - less, that's all I can say. I can't say

F F#dim7 C7 C7b9 1 F6 F#dim7 2 F6 Bbm6 F6

more, be - cause you take my breath a - way. You Leave Me way.

YOU TOOK ADVANTAGE OF ME

from PRESENT ARMS

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Words by LORENZ HART
Music by RICHARD RODGERS

Medium Swing

E♭M7 Edim7 Fm7 B♭7 Gm7 F#dim7 Fm7 B♭7

I'm a sent - i - ment - al sap, that's all. What's the use of try - ing not to fall? — I
I'm just like an ap - ple on a bough — and you're gon - na shake me down some - how. — So

B♭m7 E♭7 A♭M7 D♭7 Gm7 C7 Fm7 B♭7 1 **E♭M7 Fm7 B♭7**

have no will, — You've made your kill — 'cause You Took Ad - van - tage Of Me!
what's the use, — you've cooked my goose — 'cause You Took Ad - van - tage Of

E♭M7 Dm7♭5 G7 Cm7 Am7♭5 D7 G7 C7 F7 B♭7 2

Me! I'm so hot and both - ered that I don't know — my el - bow from — my
ear; I suf - fer some - thing aw - ful each time you go — and much worse when — you're
near. Here am I with all my bridg - es burned, — just a babe in arms where
you're con - cerned. — So lock the doors — and call me yours, — 'cause You Took Ad - van - tage Of Me!

YOU'VE CHANGED

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Words and Music by BILL CAREY
and CARL FISCHER

Slowly E♭M7 E♭ D7 D7#5 D7 Gm7♭5

You've Changed, the spar - kle in your eyes is gone, your
Changed, your your kis - ses now are so bla - sé, you're
Changed, you're not the an - gel I once knew, no

C7 C7#5 F9 To Coda B9 B♭9 E♭6 Cm 1

smile is just a care - less yawn, you're break - ing my heart, — You've Changed.
bored with me in ev - 'ry way, I
need to tell me that we're through, it's

Fm7 B♭7 B♭7#5 B9 B♭9 E♭7 B♭m7 E♭7 2

You've can't un - der - stand, — You've Changed. — You've for -
got - ten the words — "I love you," — each mem - o - ry — that we've shared. — You ig -
nore ev - 'ry star — a - bove you, — I can't re - a - lize you ev - er cared. —

Fm11 B♭7#5 CODA B9 B♭9 B♭7♭9 E♭6 A♭m7 A♭m7

You've all o - ver now, — You've Changed. —

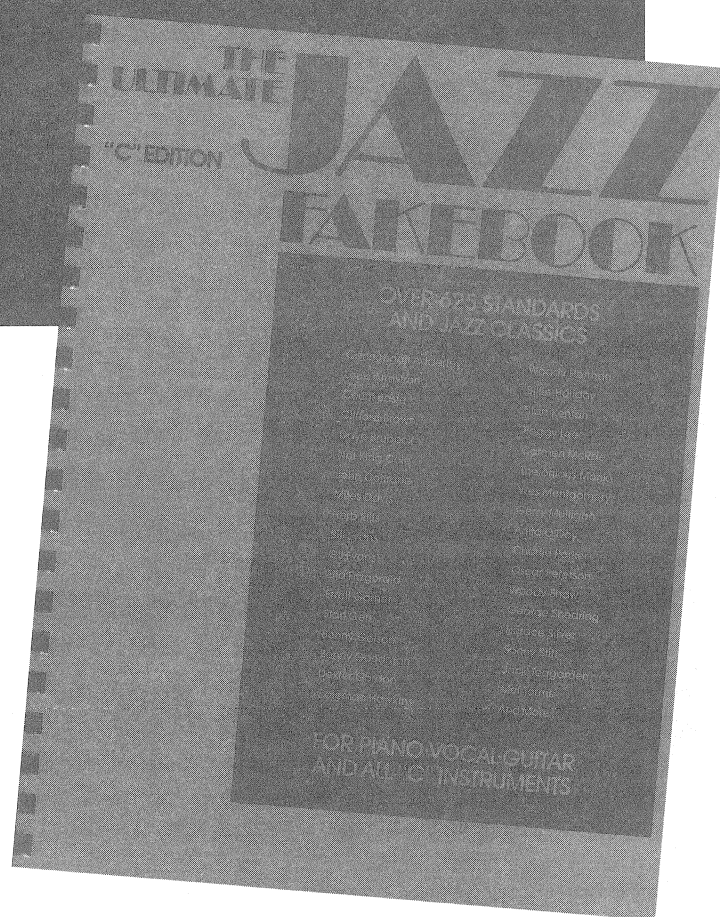
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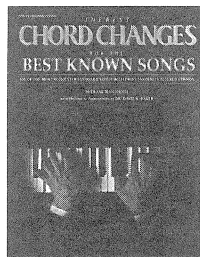
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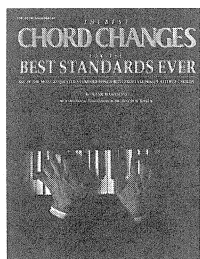


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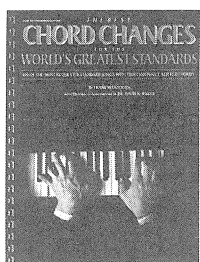


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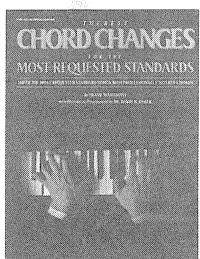
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